

MS 90

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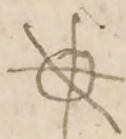


*Obdurate*

*R. J. Stevens*

*Charterhouse*

XXXIII A



N  
per





MS 90

73

Handel  
Steffani  
Scarlatti  
Pepusch  
Dr Rogers & C

XXXIII

pp 274

126/85

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Scarlatti, "Inferno." p 299.

at end "copied dell' originale  
del Cav. Aless. Scarlatti  
in Lisbona 20 Marti. 1723.

extracted and  
bound separately  
1810.  
ms. 1936







ms90

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RB32/53

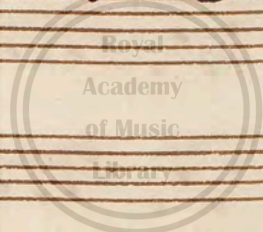








# Concerto Del Sig: Pepusch. M. D.



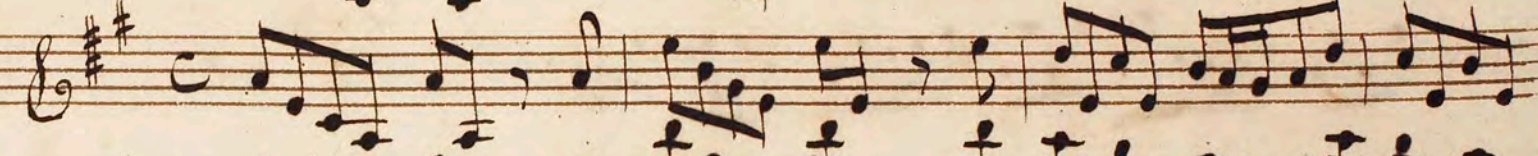
Violino 1<sup>mo</sup>



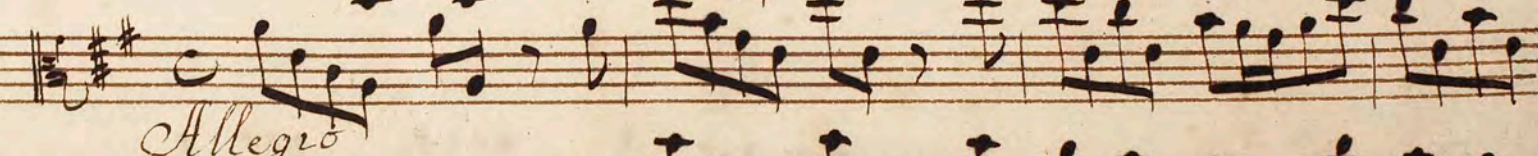
Violino 2<sup>do</sup>



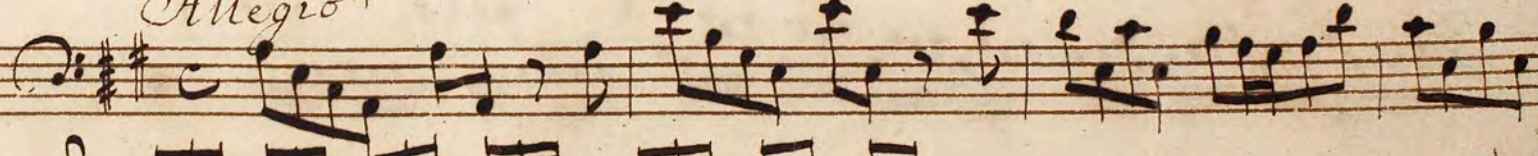
Violino 3<sup>do</sup>



Tenore



Basso

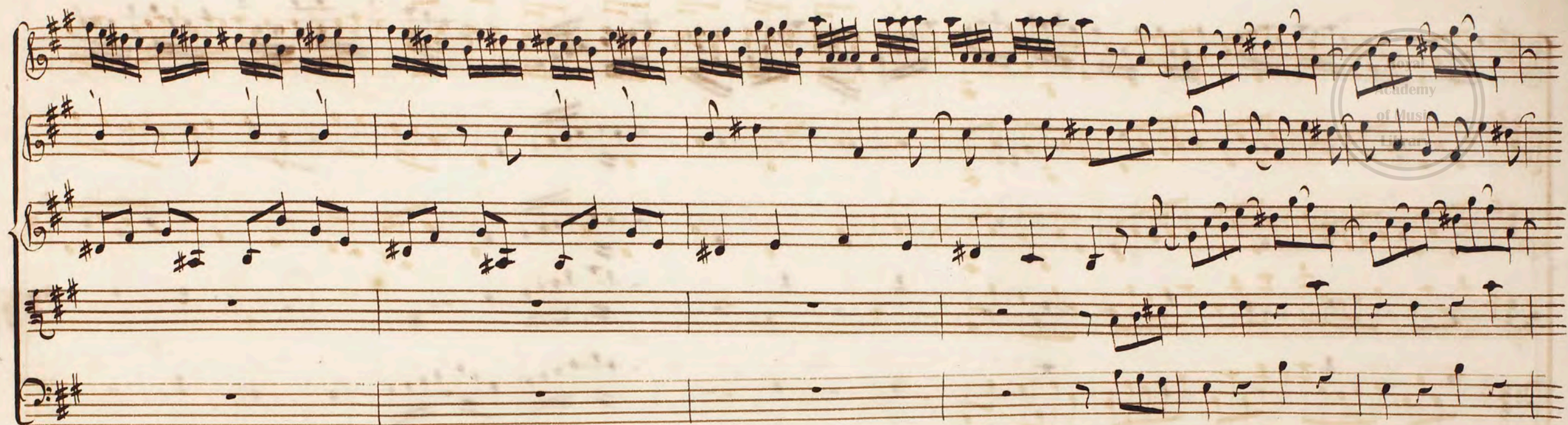




Handwritten musical score on five staves. The first four staves are grouped by a brace on the left. The key signature is two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings. A faint circular stamp is visible on the right side of the first system, reading "Academy of Music".

Handwritten musical score on five staves. The first four staves are grouped by a brace on the left. The key signature is two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings. A faint circular stamp is visible on the right side of the second system, reading "Academy of Music".





Handwritten musical score system 1, consisting of five staves. The first staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a bass clef with a key signature of two sharps. The third staff is a treble clef with a key signature of two sharps. The fourth staff is a treble clef with a key signature of two sharps. The fifth staff is a bass clef with a key signature of two sharps. The music is written in a historical style, featuring various note values and rests.



Handwritten musical score system 2, consisting of five staves. The first staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a bass clef with a key signature of two sharps. The third staff is a treble clef with a key signature of two sharps. The fourth staff is a treble clef with a key signature of two sharps. The fifth staff is a bass clef with a key signature of two sharps. The music is written in a historical style, featuring various note values and rests.

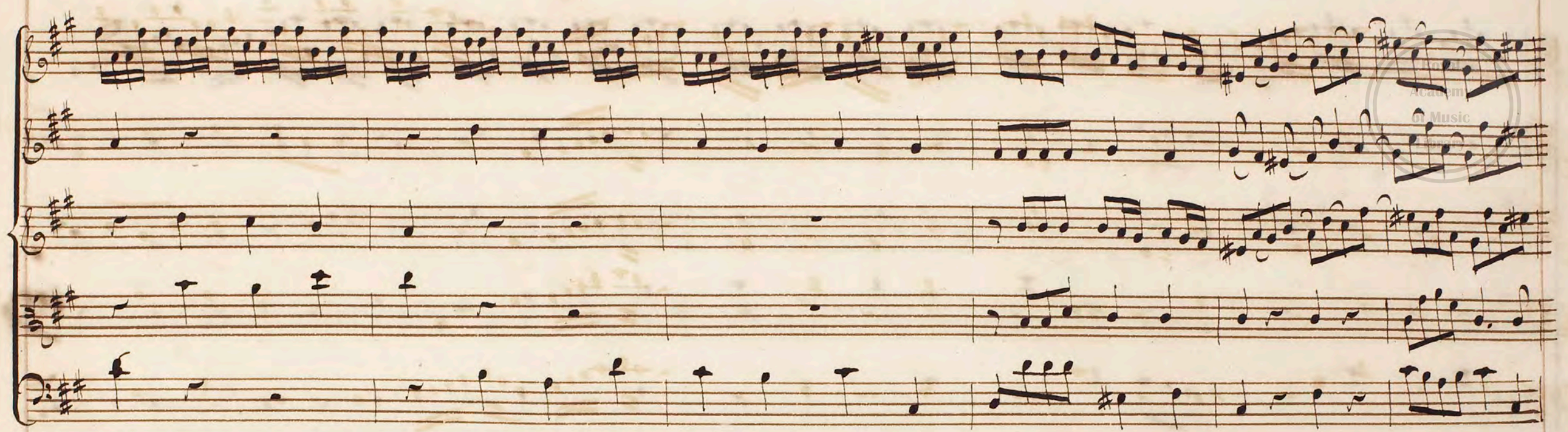


Handwritten musical score on five staves. The notation is in treble and bass clefs, with a key signature of two sharps (F# and C#). The music features complex rhythmic patterns, including many sixteenth and thirty-second notes, and rests. A circular library stamp is visible on the right side of the page.

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Handwritten musical score on five staves, continuing the piece. The notation is in treble and bass clefs, with a key signature of two sharps (F# and C#). The music continues with complex rhythmic patterns, including many sixteenth and thirty-second notes, and rests.





Handwritten musical score system 1, consisting of five staves. The first staff is a treble clef with a key signature of two sharps (F# and C#). It contains a complex melodic line with many sixteenth and thirty-second notes. The second staff is a treble clef with a key signature of two sharps, containing a simpler melodic line. The third staff is a treble clef with a key signature of two sharps, containing a melodic line. The fourth staff is a treble clef with a key signature of two sharps, containing a melodic line. The fifth staff is a bass clef with a key signature of two sharps, containing a melodic line. The system ends with a double bar line.



Handwritten musical score system 2, consisting of five staves. The first staff is a treble clef with a key signature of two sharps (F# and C#). It contains a complex melodic line with many sixteenth and thirty-second notes. The second staff is a treble clef with a key signature of two sharps, containing a simpler melodic line. The third staff is a treble clef with a key signature of two sharps, containing a melodic line. The fourth staff is a treble clef with a key signature of two sharps, containing a melodic line. The fifth staff is a bass clef with a key signature of two sharps, containing a melodic line. The system ends with a double bar line.











Handwritten musical score on ten staves, organized into two systems of five staves each. The music is written in treble and bass clefs, with a key signature of one sharp (F#) and a common time signature (C). The tempo marking *Adagio* appears on the first staff of each system. The notation includes various note values, rests, and dynamic markings such as *tr* (trill) and *tw* (trill). The manuscript is written in dark ink on aged, slightly discolored paper. A circular library stamp is visible on the right side of the page, partially overlapping the second system.



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*Allegro*

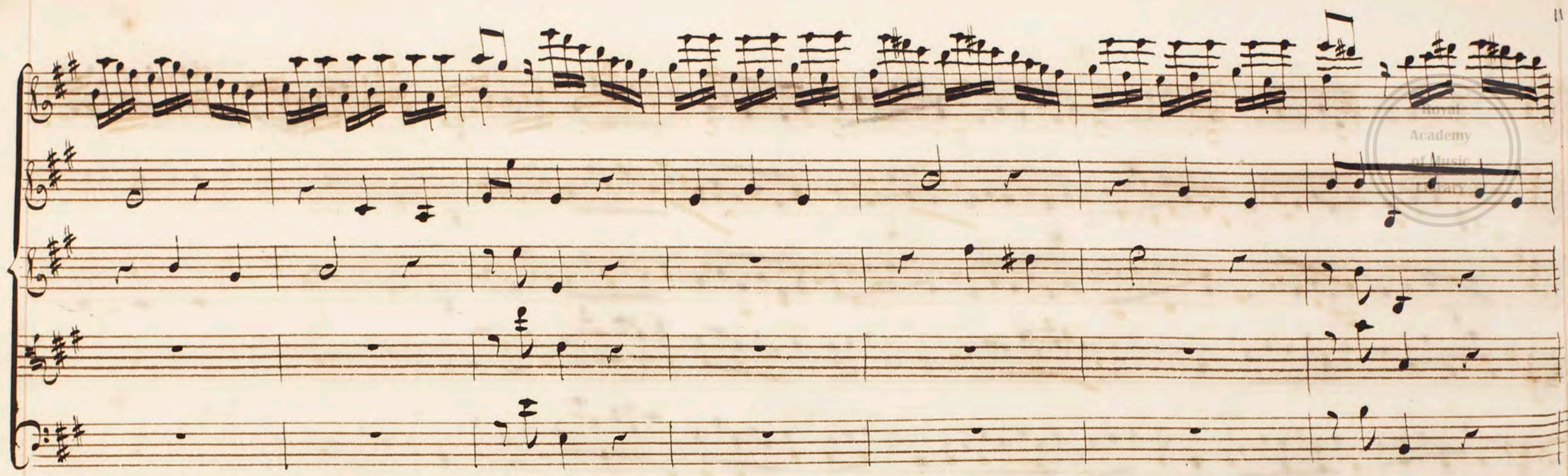
Handwritten musical score for five staves, measures 1-10. The music is in treble and bass clefs with a key signature of two sharps (F# and C#). The time signature is 3/4. The tempo is marked *Allegro*. The notation includes eighth and sixteenth notes, rests, and a watermark "Library of Music" on the right.

Handwritten musical score for five staves, measures 11-20. The music continues in the same key signature and time signature. The notation includes eighth and sixteenth notes, rests, and a watermark "Library of Music" on the right.









Handwritten musical score system 1, consisting of five staves. The first staff features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The second staff contains a more melodic line with eighth and quarter notes. The third and fourth staves appear to be accompaniment for a keyboard instrument, with the fourth staff showing some chromatic movement. The fifth staff is mostly empty, with a few notes at the end. A circular library stamp is visible in the upper right corner of this system.



Handwritten musical score system 2, also consisting of five staves. The first staff continues the rapid, beamed melodic pattern from the first system. The second staff has a melodic line with some slurs. The third staff continues the melodic development. The fourth staff shows a steady eighth-note accompaniment. The fifth staff remains mostly empty, with a few notes at the end.



Handwritten musical score on five staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a common time signature (C). The music features a variety of note values, including eighth and sixteenth notes, and rests. A large bracket on the left side groups the first four staves. A circular library stamp is visible on the right side of the first system.

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Handwritten musical score on five staves, continuing the piece. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a common time signature (C). The music features a variety of note values, including eighth and sixteenth notes, and rests. A large bracket on the left side groups the first four staves.



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Handwritten musical score system 1, consisting of five staves. The first staff features a treble clef and a key signature of two sharps (F# and C#), with a melody of eighth and sixteenth notes. The second staff has a treble clef and the same key signature, with a melody of quarter and eighth notes. The third staff has a treble clef and the same key signature, with a melody of quarter and eighth notes. The fourth staff has a bass clef and the same key signature, with a melody of quarter and eighth notes. The fifth staff has a bass clef and the same key signature, with a melody of quarter and eighth notes.



Handwritten musical score system 2, consisting of five staves. The first staff features a treble clef and a key signature of two sharps (F# and C#), with a melody of eighth and sixteenth notes. The second staff has a treble clef and the same key signature, with a melody of quarter and eighth notes. The third staff has a treble clef and the same key signature, with a melody of quarter and eighth notes. The fourth staff has a bass clef and the same key signature, with a melody of quarter and eighth notes. The fifth staff has a bass clef and the same key signature, with a melody of quarter and eighth notes.



Handwritten musical score on five staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and various musical notes and rests. A circular library stamp is visible in the upper right corner of the first system.

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Handwritten musical score on five staves, continuing the piece from the first system. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and various musical notes and rests.



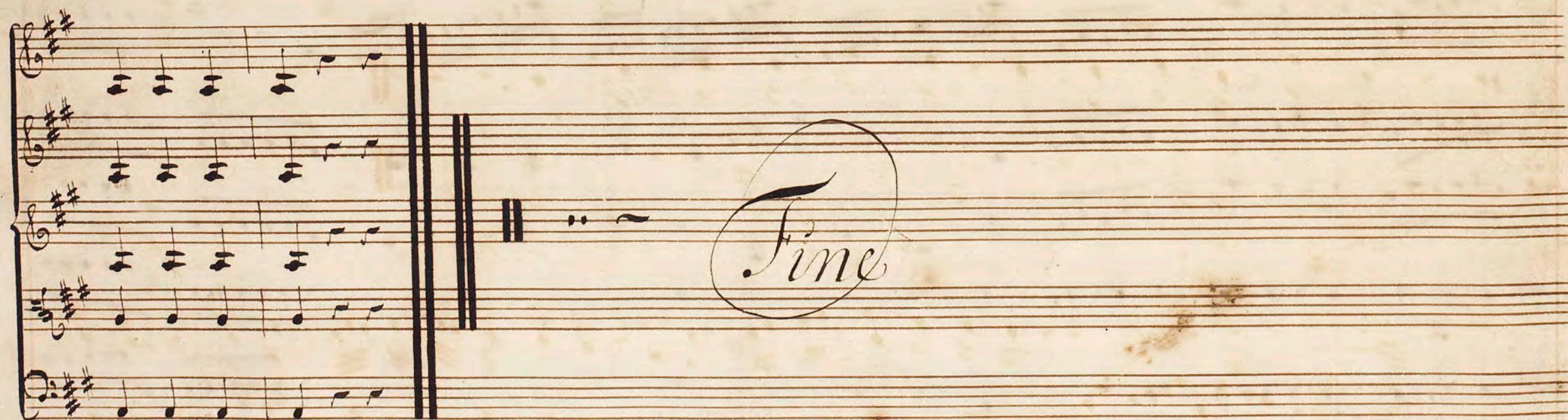


Handwritten musical score system 1, consisting of five staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes various note values, rests, and slurs. A faint circular watermark with the text "of Music" is visible on the right side of the system.



Handwritten musical score system 2, consisting of five staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes various note values, rests, and slurs. A faint circular watermark with the text "of Music" is visible on the right side of the system.

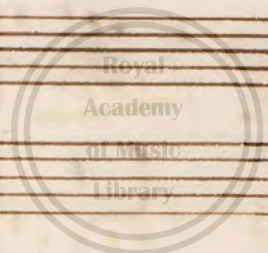






# Alexis.

## Cantata By D.<sup>r</sup> Pepusch.



170

*Recit.* See! from the silent Grove Alexis flies, and seeks, with ev'ry pleasing art, to ease the  
pain which lovely Eyes created in his Heart; To shining Theatres he now repairs, to learn Camillas moving  
Airs, where thus to Musicks Pow'r the Swain address'd his Prayers *Liegue*

*Adagio* Charming sounds that sweetly Languish! Musick O compose my Anguish! ev'ry

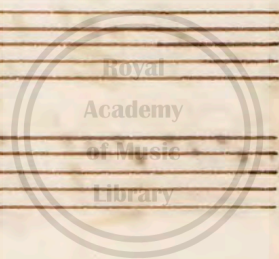


3 3  
 passion yeilds to thee, ev'ry pas = sion yeilds to thee Charming sounds that sweetly languish Musick & compose my  
 Anguish! ev'ry passion yeilds to thee ev'ry pas = sion yeilds to thee Phœbus  
 quickly then relive me Cupid shall no more deceive me I'll to sprightlier joys be free, to sprightlier joys I'll be  
 free, I'll to sprightlier I'll be free. *Da Capo*

Rec: Apollo heard the foolish Swain; He knew, when Daphne once he lov'd, how weak, 'twas swage an Am'rous Pain, his  
 own Harmonious Art had prov'd, & all his healing herbs how vain; then thus he strikes the speaking strings, Preluding to his



Voice and Kings. Siegue



2/4 Cimbalo  
4/2 Violoncello  
Allegro



Sounds tho' charming can't relieve thee

Sounds tho' charming can't relieve thee, do not Shepherd then deceive thee, Musick is the Voice of





Love, Musick is the Voice of Love  
Sounds tho' charming can't re =

beve thee, do not Shepherd then Deceive thee, Musick is the Voice of Love, Musick is the

Voice of Love, Musick is the Voice of Love.

If the tender Maid believe thee, soft relenting kind con =

The musical score is written on five systems of two staves each. The notation is in a historical style, featuring a treble clef and a key signature of one sharp (F#). The lyrics are written in a cursive hand above the staves. The music consists of a series of chords and single notes, with some passages featuring rapid sixteenth-note runs. The lyrics are: "Love, Musick is the Voice of Love", "Sounds tho' charming can't re =", "beve thee, do not Shepherd then Deceive thee, Musick is the Voice of Love, Musick is the", "Voice of Love, Musick is the Voice of Love.", "If the tender Maid believe thee, soft relenting kind con =", and "can't re =".



*consenting will alone thy pain remove will alone thy pain remove, soft relenting*

*king consenting will alone thy pain remove.*

*Da Capo;*

See p. 216

*Largo*

*Largo*

*Bassoon*



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*tutti*

Om = bra cara

Basson blo

bra cara di mia sposa deh riposa

bra cara di mia sposa deh riposa lieta aspetta la vendetta

detta che faro Ombra ca = ra

Ombra cara di mia sposa deh riposa lieta aspetta la vendetta deh ri =



Spesa e lieta aspetta la vendetta la vendetta che farò deh riposa deh riposa e lieta aspetta la ven-  
 detta la vendetta che farò.  
 e poi tosto o ve tu stai mi vè drai venirea volo e fe-





Handwritten musical score on aged paper, featuring a watermark "Academy of Music" in the upper right corner. The score is written in a single system with three staves. The first staff is a treble clef, the second is a bass clef, and the third is a bass clef. The key signature is one sharp (F#). The lyrics are written in Italian and are placed below the staves. The first system of music ends with a double bar line. The second system of music begins with the word "Dai" and ends with a double bar line. The third system of music begins with the word "Capo." and ends with a double bar line.

del tabbraccie ro e fedel tabbraccie ro e poi tosto oue tu stai mi ve

Dai venirea volo e fe del tabbracciero.

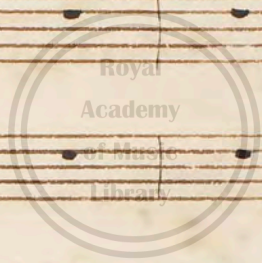
Da,  
Capo.



cf. 284 *troubaad*

*Crispus*  
*Donnini*

23



*Se voi m'abbandona*

*nate, io non v'accusa no' Labra amora-so di me mi lagne*



Handwritten musical score for the first system. It consists of five staves. The top two staves are for a vocal part, and the bottom three are for a piano accompaniment. The key signature has one sharp (F#). The lyrics are written in Italian. A circular library stamp is visible in the upper right corner.

ro mi lagnero' che non vi so piacer. = #. = 1. che non vi so piacer


Handwritten musical score for the second system, continuing the vocal and piano parts from the first system. It also consists of five staves with the same key signature and musical notation style.

di me mi lagnero' che non vi so pia



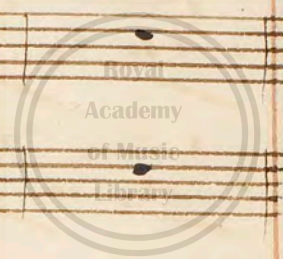


cer labra amo = rose Le voi m'abbandonate mi lagnerò dime



che non viso piacer = = = = = Di





Handwritten musical score for the first system, featuring a vocal line and piano accompaniment. The lyrics are: *me mi lagne - ro' mi lagnero' di me che non vi so piacer = = che*

Handwritten musical score for the second system, continuing the vocal line and piano accompaniment. The lyrics are: *non viso piacer*



Handwritten musical score for the first system. The vocal line (soprano) begins with a melodic phrase, followed by a rest. The piano accompaniment (piano) provides harmonic support with chords and moving lines. The lyrics are written below the vocal line.

vedro' che mi sdegnate e v'ame - ro' fe - del

Handwritten musical score for the second system. The vocal line continues with a melodic phrase, followed by a rest. The piano accompaniment continues with harmonic support. The lyrics are written below the vocal line.

la ci vizzo - se le debbo esser crudel e esser crudel



Handwritten musical score for the first system. It consists of five staves. The top two staves are for the vocal part, and the bottom three are for the piano accompaniment. The key signature is one sharp (F#), indicating G major. The lyrics "Laro col mio pensier" are written in cursive below the piano part. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with some arpeggiated figures.

*Laro col mio pensier*

Handwritten musical score for the second system, continuing the vocal and piano parts. It also consists of five staves. The lyrics "debbo esser crudel esser crudel" and "Laro col mio pensier" are written in cursive below the piano part. The musical notation continues with similar melodic and harmonic patterns as the first system.

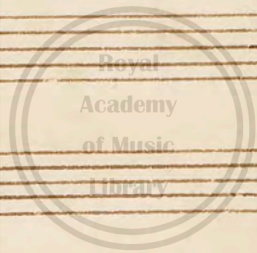
*debbo esser crudel esser crudel Laro col mio pensier*





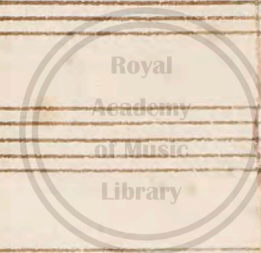
Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a series of quarter notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, 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D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, 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# Cantata. a Voce Solo.



Rec: Crudele, Ingrata, e questa la fedeltà, che mille volte e

mille, tu giurasti a Fileno! forse non era amore, quello di questo core,

Cerca pure in fedel un altro amante, che più di me nol traverai cos-

= tante.



*Non Presto*

*Di te non mi Lagno,*

*Di te non mi lagno, mia bella in fedel mia bel-*

*= la in fedel di te non mi lag = no mia bella in fedel, di te non mi*

*lag = no mia bella di te non mi lagno mia bella mia bella in = fedel*



Del fato io mi piagno per me sì crudel del fato io mi piag = no per me sì cru =

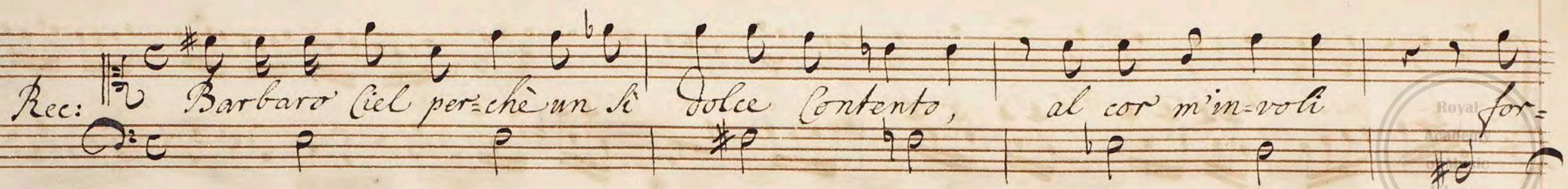
del io mi piag = no del fa = to per me sì crudel del fato io mi

piagno per me sì crudel Di te non mi

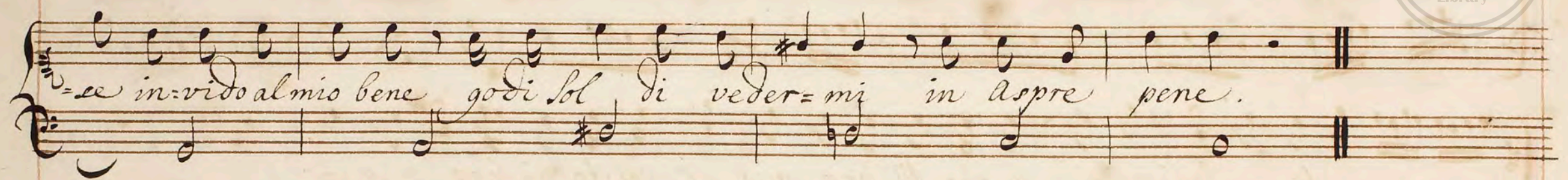
Da Capo.



Rec: Barbaro ciel perchè un sì dolce contento, al cor m'in-voli



in-vido al mio bene godi sol di veder=mi in aspre pene.



*Allegro*



Furie dell'Erebo Mostri terribili fulmina = = = = le fulmi





*fulmina* questo Misero mio cor questo Misero mio cor *fulmina*

*te fulminate* questo Misero mio cor questo misero mio cor

*Furie dell'Erebo Mostri terribili fulmina*

*te fulminate* questo Misero mio cor *fulmina*

The musical score is written on five systems of staves. Each system consists of a treble staff and a bass staff, often with a grand staff (treble and bass clef) for the first two systems. The lyrics are written in Italian and are interspersed with musical notation. The notation includes various note values, rests, and dynamic markings. A circular library stamp is visible on the right side of the page.





*te questo cor questo misero mio cor*

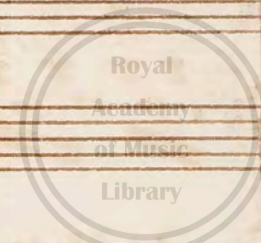
*Oh Dio fer-mate troppo sen-sibili Sono le pe-ne del fi-do mio Amor?*

*troppo sensibili Sono le pene del fi-do mio Amor del fi-do mio Amor?*

*Da Capo  
e Fine*

*[Signature]*











*Largo* *3/2* *La* *scia* *ch'io* *pianga* *mia* *cruda* *forte* *e* *che* *sospi* *la* *Li* *ber*

*La* *e* *che* *sospi* *ri* *e* *che* *sospi* *ri* *La* *li* *ber* *ta* *La* *scia* *ch'io* *pianga* *mia* *cruda*

*forte* *e* *che* *sospi* *la* *Li* *ber* *ta*

*Il* *duolo* *in* *franga* *queste* *ri* *forte* *de'* *miei* *mar*,

*ti* *ri* *sol* *per* *pie* *ta* *de'* *miei* *ma* *ti* *ri* *sol* *per* *pie* *ta* *Da Capo*





Handwritten musical notation for the first system, featuring treble and bass staves in G major (one sharp) and 3/4 time. The melody is written in the treble staff, and the bass line is in the bass staff.

Handwritten musical notation for the second system, with lyrics: *Le fuggie ameni - tà fra' voi ricer - che - rà qual che ri - po - so calma*

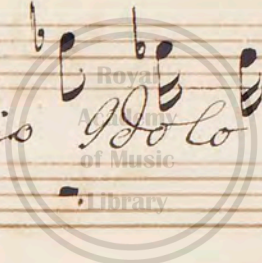
Handwritten musical notation for the third system, with lyrics: *calma a - gita ta le fuggie ameni - tà fra' voi ri - cer chera qual che ri - po - so =*

Handwritten musical notation for the fourth system, with lyrics: *calma agita ta*

Handwritten musical notation for the fifth system, with lyrics: *Splendor <sup>di</sup> ti corle favor di sorte renderla illustre può ma non be,,*

Handwritten musical notation for the sixth system, with lyrics: *= a - ta renderla illustre può ma non be = a - ta* Da Capo





*Ti Lascio Idolo mio* *ti Lascio Idolo*

*Vado a morir o' cara* *Vado a morir o' cara*

*mio ti Las = cio I = dolo mi = o ti Lascio Idolo mio*

*o ca = ra Vado a morir o' cara o' ca = ra Berenice mio*

*Idaspe mia vita* *Idaspe ad = dio*

*ben Berenice mio ben addio* *ad*

*addio* *addio*

*dio*



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Handwritten musical score for a piece titled "Celestial Corinna". The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a common time signature (C), and various musical notes, rests, and ornaments. The lyrics are written in cursive script below the staves. A watermark "Royal Academy Library" is visible in the upper right corner.

*Celestial Corinna think how I adore you while*

*prostrate before you I Languish lie I Languishing lie I Languishing lie Celestial Cor*





Handwritten musical notation on a grand staff (treble and bass clefs). The lyrics are written in cursive below the notes.

*...inna think how I adore you while prostrate before you. I Languishing lie I Languishing lie I Lan =*

Handwritten musical notation on a grand staff. The lyrics continue in cursive.

*...quishing lie Celestial Corinna think how I a*

Handwritten musical notation on a grand staff. The lyrics continue in cursive.

*...dore you while prostrate before you. I Languishing lie I Languishing lie*



*O heate not with Rigour your faithfull Swain reward my pain or let me die or let me*

*die reward my pain or let me die = or let me die*

*Da Capo*



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Handwritten musical score for five staves. The first four staves contain instrumental notation in treble and bass clefs with a key signature of one sharp (F#) and a 3/8 time signature. The fifth staff contains vocal notation with the lyrics "Dove lei Amato bene" written below the notes.

Handwritten musical score for five staves. The first four staves contain instrumental notation. The fifth staff contains vocal notation with the lyrics "vieni calma a consolar = a consolar" and "vieni vieni Amato bene Do = ve" written below the notes.





Handwritten musical score for voice and piano. The music is in G major (one sharp) and 4/4 time. The lyrics are written below the vocal line.

*lei Do = ve lei vieni L'alma a consolar Vieni vieni calma a confo*

Continuation of the handwritten musical score. The lyrics continue below the vocal line.

*= lar Non oppresso da tormenti ed di crudi miei la*



menti sol conte posso bear son oppresso da' tormenti ed i crudi miei lamenti sol con

te posso bear sol conte posso bear

*Da Capo*

See 212 + 234

*Vivace*

Cara li ch'ogn'or sarà del mio ben la rimembranza la ri



*membranza cara sì ch'ognor sarà del mio ben la rimembranza*

*za la rimembranza del mio ben la rimembranza za la*

*rimembranza*

*Nel mio cor costante e fido vive il foco di Cu'*



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*= pido ben ch'è morta ben ch'è morta la Speran-za vive il foco di Cu-ri-do ben-ch'è*

*= mor = ta la Speran-za* *Da Capo*



Cie = co Amor Cieco Amor Vorrei nel seno o più  
 corio meno affan ni o più cori o meno affan  
 ni ma le  
 questi a stuolo a stuolo soffrir deve un core solo pur laia pietà se almeno Non co  
 si fosser tiran ni per laia pietà se almeno non così fosser Tiran  
 ni così Tiran ni Da Capo





Handwritten musical score, first system. The vocal line (treble clef) begins with a key signature of two sharps (F# and C#) and a common time signature (C). The lyrics are: *disprezzar chi fama chi vita tua ti chiama per voi pupille belle ah ah ch'io mo-*

Handwritten musical score, second system. The vocal line continues with the lyrics: *20 Ah! Ah! Ah! ch'io moro*. The instrumental line (bass clef) provides accompaniment.

Handwritten musical score, third system. The vocal line continues with the lyrics: *Costante Sol ben*. The instrumental line continues with accompaniment.

Handwritten musical score, fourth system. The vocal line continues with the lyrics: *mio Te voglio e te desio l'ospiro il tuo bell se = no e i Labii Ado = 20 Costante Sol ben*. The instrumental line continues with accompaniment.

Handwritten musical score, fifth system. The vocal line continues with the lyrics: *mio Te Voglio e te desi = o l'ospiro il tuo bel se = no e i Labii Adoro*. The instrumental line continues with accompaniment. The page concludes with the text *Da Capo Non allegro* and a double bar line.



*Sen to*

*la il Dio d'amore intorno alla mia bella e dice o' quanto è cara o'*

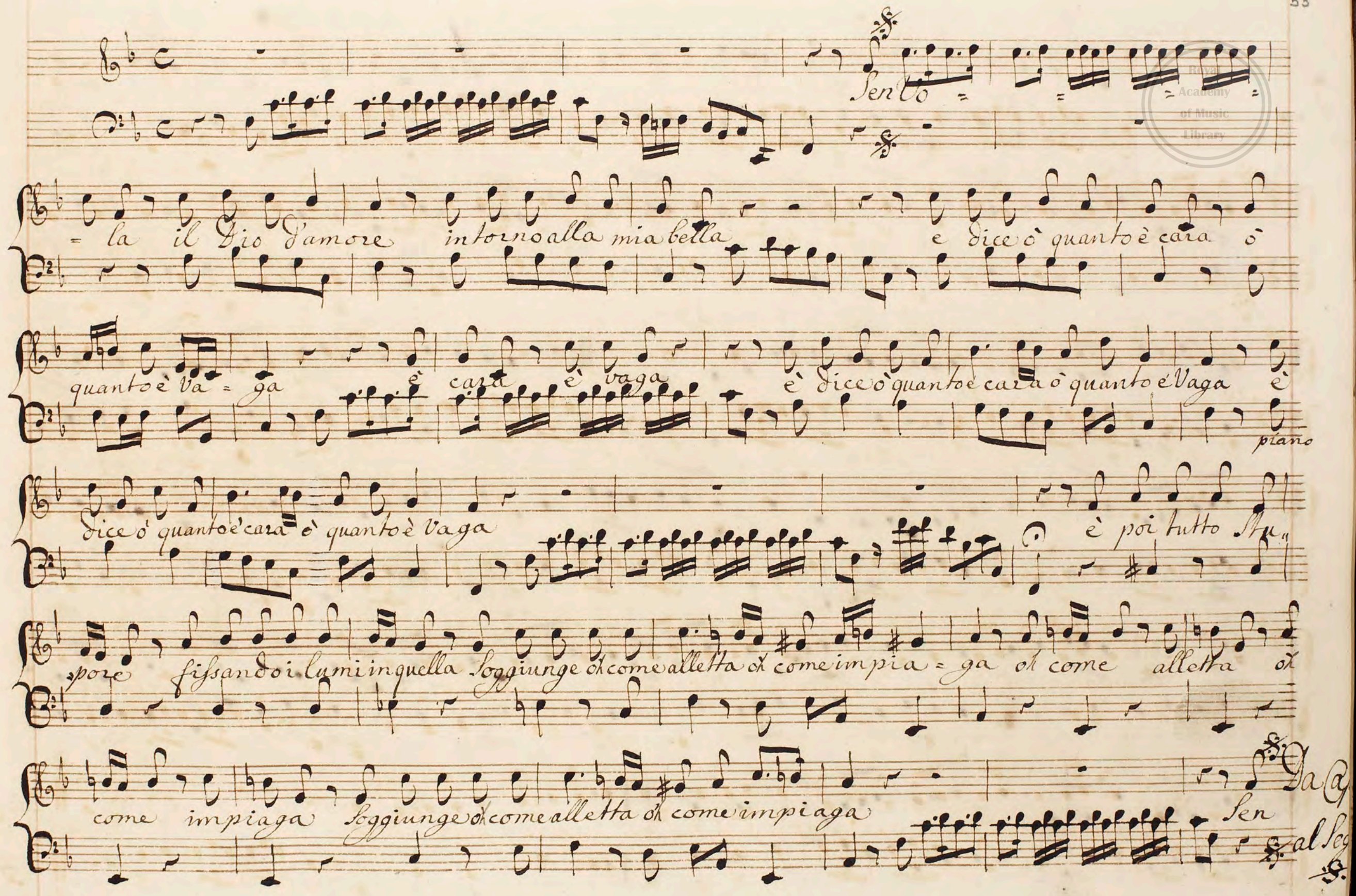
*quanto è va = ga e' cara e' vaga e' dice o' quanto è cara o' quanto è vaga e*

*Dice o' quanto è cara o' quanto è vaga è poi tutto*

*poze fissando i lumi in quella loggiunge oh come alletta oh come impia = ga oh come alletta oh*

*come impiaga loggiunge oh come alletta oh come impiaga*

*Da @ Sen al seg*





*Liciliapa*

This is a handwritten musical score for a piece titled "Liciliapa". The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring a treble clef and a bass clef on each staff. The key signature is one flat (B-flat), and the time signature is 6/8. The music consists of a series of eighth and sixteenth notes, often beamed together in groups. There are several repeat signs (double bar lines with dots) throughout the piece. The paper is aged and slightly discolored, with a faint circular stamp visible in the upper right corner that reads "Royal Academy of Music".



Dimmi Cara dimmi tu dei morir ma o cara non mi dir parti lon-  
 tan da me lon tan da me parti lon tan lon tan da me dimmi tu dei morir ma o cara non mi  
 dir parti lon tan da me ma o cara non mi dir parti lon tan lon tan da me  
 Pria di vederti lì forse potea partir or che ti  
 veggio nò nò no che non vuol non può parti ve il cor è il piè pria di vederti lì forse po-  
 tea partir or che di veggio nò nò che non vuol non può parti ve il cor è il piè

*Da Capo*



Handwritten musical score on ten staves, organized into five systems of two staves each. The notation is in treble and bass clefs with a key signature of two sharps (F# and C#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A circular library stamp is visible on the right side of the page.

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This page contains ten systems of handwritten musical notation. Each system consists of a pair of staves, with the upper staff using a treble clef and the lower staff using a bass clef. The key signature for all systems is two sharps (F# and C#). The notation is dense, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The ink is dark brown on aged, slightly yellowed paper. A faint circular library stamp is visible in the upper right quadrant of the page.



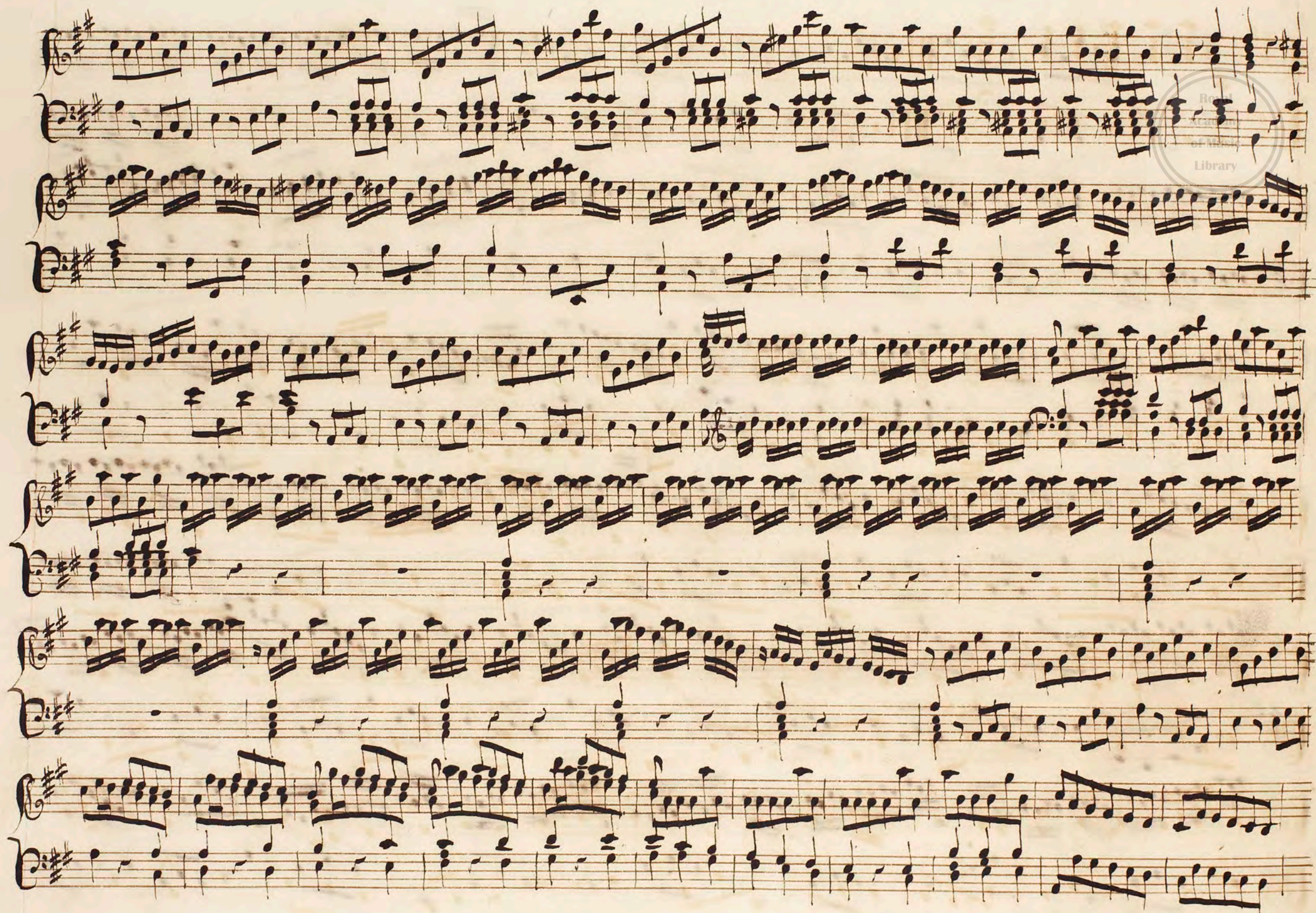




Handwritten musical score on page 59, featuring multiple staves with treble and bass clefs, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings. The score is written in a historical style, with some staves showing complex rhythmic patterns and others showing more melodic lines. A faint circular library stamp is visible on the right side of the page.

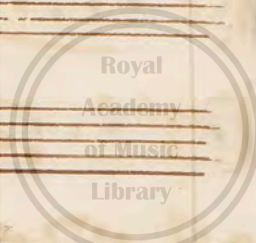


Handwritten musical score on aged paper, featuring ten systems of music. Each system consists of two staves, likely representing a grand staff (treble and bass clefs). The notation is in a historical style, possibly 18th or 19th century, with various note values, rests, and bar lines. The key signature is consistently two sharps (F# and C#) across all systems. The paper shows signs of age, including discoloration and a faint circular library stamp on the right side of the first system.



Handwritten musical score on aged paper, featuring ten systems of music. Each system consists of two staves, likely representing a grand staff (treble and bass clefs). The notation is in a historical style, possibly 18th or 19th century, with various note values, rests, and bar lines. The key signature is consistently two sharps (F# and C#) across all systems. The paper shows signs of age, including discoloration and a faint circular library stamp on the right side of the first system.





Handwritten musical notation on two staves, featuring treble and bass clefs, a key signature of two sharps (F# and C#), and a 3/8 time signature. The notation includes several measures of music, some with repeat signs.

Anon. B. M. MSS. II. p 585

Handwritten musical score with Italian lyrics. The score is written on two staves (treble and bass clef) with a key signature of two sharps and a 3/8 time signature. The lyrics are:

Il mio cor ch'è già per te tutt'amor è tutto fe cor più gloria  
tornerà ma non già più amorosa è più fedel il mio cor ch'è  
già per te tutt'amor è tutto fe cor più gloria tornerà ma non  
già più amorosa è più fedel tornerà cor più gloria ma non già



*più amoroso e più fedel* = = = = *tornerà* *cor più*

*gloria* *ma non già* *più amoroso e più fedel.*

*Per mercede per onor* *dell'affetto e del va,*

*lor* *Spera sol che tua beltà gli larà* *men ritrosa e men crudel gli la,*

*ia* *men ritrosa e men crudel* *Fa Capo*

Library



*Andante*

Al mio nati = vo piato di = ro t'ho ~~to~~ abban do,,

nato per voglia del mio Re diro' <sup>1<sup>ho</sup></sup> ~~to~~ abban = do = na = to

<sup>t'ho</sup> diro' ~~to~~ abban = donato per voglia del mio Re per voglia del mio Re





Handwritten musical score on a single page, featuring a vocal line and a piano accompaniment. The music is written in a single system with multiple staves. The lyrics are written below the vocal line.

*E per voler di quello puoi dire al praticello oggi oggi ritorno a te*

*e per voler di quello puoi dire al praticello oggi ritorno ritor*

*no a te ritorno a te ritorno ritorno a te*





Handwritten musical score on page 65, featuring vocal and piano parts in 3/4 time. The tempo is marked *Con spirito*. The lyrics are in Italian, describing a scene of joy and sorrow.

*Con spirito*

*Affet = lo gioia e riso il*

*volto finge = rà mail core piangerà che in mille di dolor pie = tà pie = tà dis =*

*= cio = glie pietà. discio = glie*



*Affetto* gioia e riso il volto fingerà il volto fingerà

mail core piangerà che in stille di dolor pie-tà pie-tà dis-cio-glie

pie-tà dis-cio-glie pie-tà dis-cio-glie

*Adagio*

glie oh

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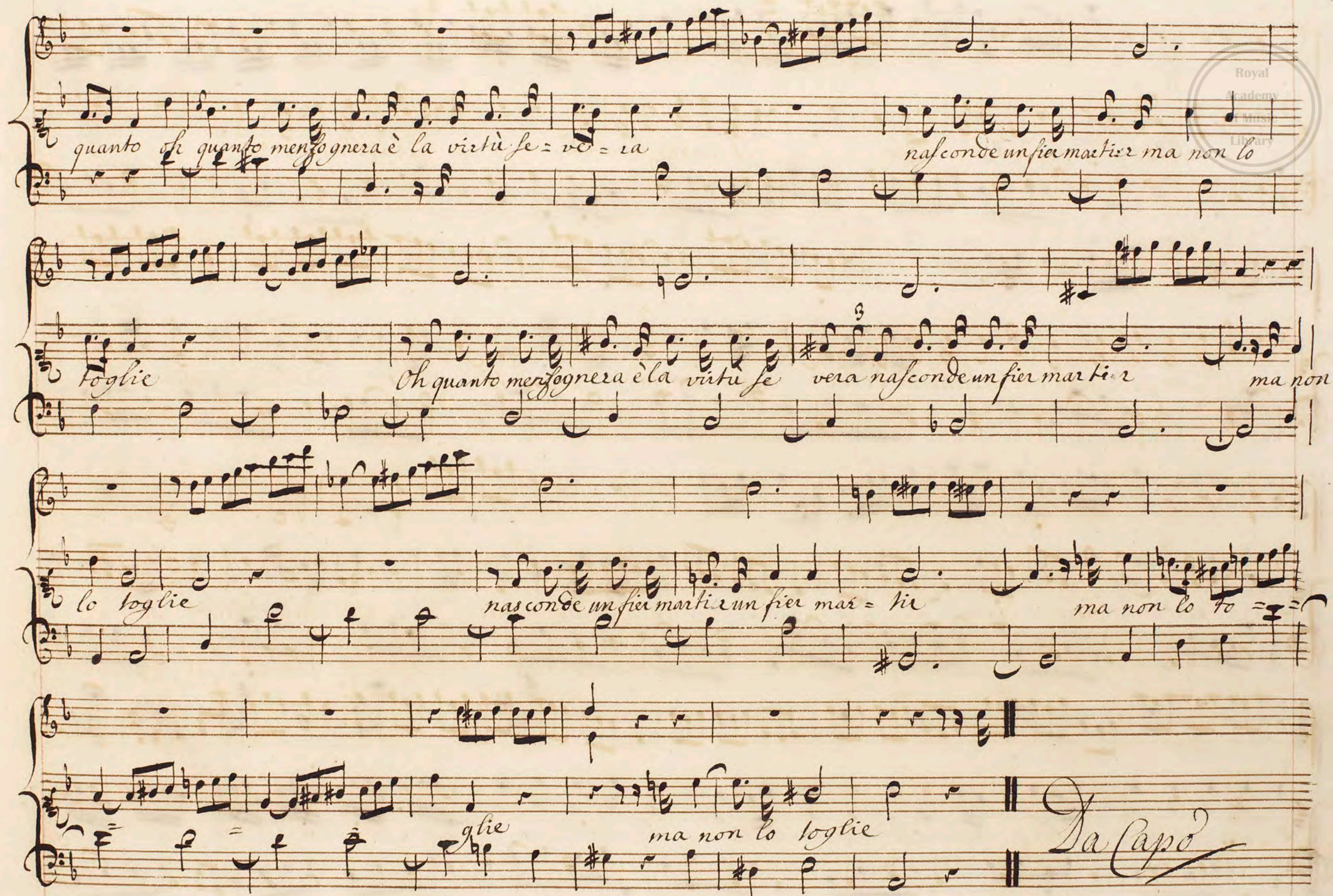
quanto *oh* quanto men fognera è la virtù se = vera nasconde un fier martir ma non lo

toglie *Oh* quanto men fognera è la virtù se vera nasconde un fier martir ma non

lo toglie nasconde un fier martir un fier mar = tir ma non lo to =

glie ma non lo toglie

*Da Capo*





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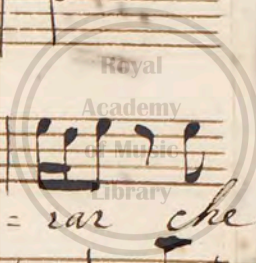
*Con Spirito*

Volgendo a me lo sguardo vedrai qual dolce affetto per te si desta in petto che

l'aspirar mi fa Volgendo a me lo sguardo vedrai quel dolce affetto ve

vedrai quel dolce affetto per te si desta in petto che l'aspirar mi fa





Handwritten musical score on ten staves, featuring vocal lines and piano accompaniment. The lyrics are in Italian and are written below the vocal staves.

*che lo spirar mi fa = = = che sos = pi = rar che*

*sos = pi rar = = che lo spirar mi fa*

*La tua sembianza vaga i miei desi = ii appaga per*

*te il mio fido a - mo - re l'ultima ancor sa = ra per te il mio fido a - mo*



re l'ultimo ancor la <sup>ra</sup> per te il mio fido a more cul,,

Sim' ancor sarà

*Da Capo*

*Con Spirito* Quanto mi spiace

ch'amor l'inganna e il cor l'affanna senza mercè senza mercè senza mercè



che amor t'inganna quanto mi spiace che il cor t'affanna quanto mi spiace quanto mi

spiace che t'inganna che t'affanna t'inganna senza mercè senza mercè

perdi la pace non hai speranza vana costanza misera se non hai spe

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anza vana costan za misera

fe misera fe Da Capo

Andante

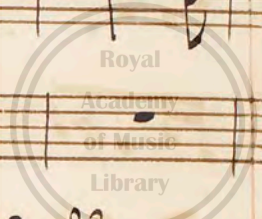


*Non deggio no' sperare nè posso non a-mare e pur contento*

*il cor l'ado = = za' amar non deggio sperar non posso e pur con,,*

*tento il cor l'ado = za contento contento il cor l'ado = za l'ado =*





Handwritten musical score on aged paper, featuring multiple systems of staves with notes, rests, and lyrics. The score is written in a historical style, likely 18th or 19th century.

The lyrics are written in Italian and include:

- Lontan da lei sos,*
- e quando poi la miro*
- mi dà tormento*
- e m'inna mora*
- e m'inna mo = ra*
- mi dà tormento*
- mi dà tormento*
- e m'inna mora*

There are also performance markings such as *= 2a* and *= piro* written near the staves.



*e m'innamo = ra e m'innamo = ra*

*Ta Capo*

*Allegro assai*

*Si già Lento Car,,*



*dor che m'accen- de sol contento portarmi nel sen por tar = = =*

*mi sol contento portarmi nel sen*

*Se già sento l'ardor che m'accen- de sol contento por tarmi nel sen sol contento portarmi nel*

*sen por tar = = = mi sol con*

The image shows a page of handwritten musical notation on aged, slightly discolored paper. The notation is in a historical style, featuring a treble and bass staff system with a grand staff bracket. The music is written in a single system across six staves. The lyrics are written in a cursive hand below the notes. A circular watermark from the 'Royal Academy Library' is visible in the upper right quadrant. The paper shows signs of age, including some staining and wear at the edges.



*ten-to por tar mi nel Sen portar mi nel Sen*

*doppo un verno di freddi ri,*

*go = ri di freddi rigo = ri vien per me la stagio ne de' fiori lieto e il saolo ed il*

*cielo è se = ren il cielo è seren*

*l con.*

*nel*





lieto e il suolo ed il cielo è seren

Si già

Da Capo al Segno

Andante

Per la gloria  
Senza speme

Da do = rarei voglio amarvi luci care  
di diletto vano affetto e l'ospita = re

Amando pene = ro  
mai vostri dolci = rai

ma sempre wame = ro  
che vagghiegiar può mai





Handwritten musical score on five staves. The first staff contains vocal melody with trills. The second and third staves contain lyrics in Italian. The fourth and fifth staves contain piano accompaniment.

*li li nel mio pena = re penerò v'amerò care care*  
*e non v'ama = re penerò v'amerò care care*

Handwritten musical score on five staves. The first staff contains vocal melody. The second and third staves contain piano accompaniment. The fourth staff contains the tempo marking "Lento". The fifth staff contains lyrics in Italian.

*Lento*  
*Troppo e' il dolore del mesto core li duro*





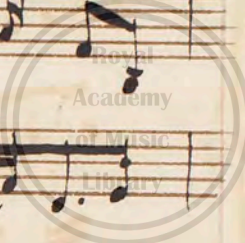
Stato l'opprime - ra  
troppo del mesto core  
troppo è il dolore

Si duro Stato l'opprimerà l'opprimerà  
troppo è il dolore troppo è il dolore l'opprime,,

ra  
troppo è il dolore l'opprimerà

This page contains a handwritten musical score for a vocal and piano piece. The notation is in G major (one sharp) and 3/4 time. The score is written on ten staves, with the vocal line on the upper staff of each system and the piano accompaniment on the lower staff. The lyrics are in Italian and are written in a cursive hand. The music features a variety of note values, including eighth and sixteenth notes, and rests. The piano part includes arpeggiated figures and sustained chords. The overall mood is one of lament and suffering, as indicated by the lyrics.





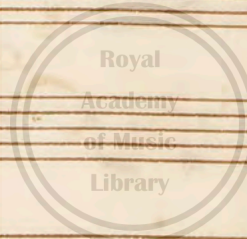
*Mi resta sola una speranza che lontananza che lontananza lo sane*

*ra una speranza mi resta sola sola che lontananza lo sanerà che lontananza sola sola lo*

*sane = ra lo sane = ra Dopo il do*

*Da Capo al segno*





Blank musical manuscript page with ten systems of five-line staves.



*Andante e con Spirito*

Quel guardo di pietà lusinga il mio soffrir è'l mio crudel martir dolce per me li fa'

Dol = ce Dol = ce per me li fa' = per me li fa' quel

guardo di pietà lusinga il mio soffrir è'l mio crudel martir dolce per me li fa' dol = ce

Dol = ce per me li fa' per me li fa' Dol = ce Dol = ce

per me li fa' = è'l mio crudel martir dolce per me li fa' dolce per





Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics in Italian. The lyrics are:

*me li fa'*

*La pena più mortal si perde del dolor si per-de del dolor quan-do che un nobil cor*

*che un nobil cor ne mostra aver pietà = aver pietà la pena più mortal si perde del dolor quan-*

*do che un nobil cor ne mostra aver pietà ne mostra aver pietà ne mostra aver pietà*

*Da Capo*



*Lento**Son qual face che s'accende e risplende non per se ma si**va così sceman = Do**Son qual face che s'accende e risplende non per*



*ma li va coſi ſcemandò e per- fè non riſplende ma li va coſi ſceman*

*man do e per fè non riſplen de ma li va coſi*

*ſi ſceman do*

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*Ama il core il suo martir perchè almen nel suo finir pien di luce va mancan =*

*do va mancan = do pien di luce va mancan =*

*Da Capo*





Handwritten musical score for the first system, consisting of four staves. The first two staves are in treble clef with a key signature of one sharp (F#). The third and fourth staves are in bass clef with the same key signature. The tempo marking "Andante" is written below the third staff. The lyrics "Eterni Dei narrate in" are written below the fourth staff.

Handwritten musical score for the second system, consisting of four staves. The first two staves are in treble clef with a key signature of one sharp (F#). The third and fourth staves are in bass clef with the same key signature. The lyrics "Ciel di più che fate che siete mai di più chi siete mai di più Eterni Dei narrate in Ciel di più che fate che" are written below the third staff.

Handwritten musical score for the third system, consisting of four staves. The first two staves are in treble clef with a key signature of one sharp (F#). The third and fourth staves are in bass clef with the same key signature. The lyrics "fate che fate che siete mai di più che siete mai di più." are written below the third staff.



Faceste l'uom mortale perchiavoi tutto e guale non forse per virtù non forse per vi,

hi faceste l'uom mortale perchiavoi tutto e guale non forse per virtù non forse per vi,

hi

Da Capo al segno



*Vivace*

*Lebben fu il cor se-vero mai non v'abbandonai col guar-do o col pensiero dal dì che vi mi,*

*rai che vi mirai bellezze del mio ben del mio ben no' no' dal*

*dì che vi mirai no' no' no' mai v'abbandonai no' bellezze bellezze del mio ben Lebben le*



ve = ro no' no' dal di che vi mi rai no' no' no'

mai d'abbandonai no' bellezze bellezze del mio ben bellezze del mio ben.

Così rivolger suole così,

tante il ben do = ra = to al bel sentier del so = le quel fiore inamarato inamora = to del raggio suo le'



Seren quel fiore innamorato innamorato to del raggio suo seren raggio suo seren

Ribellatevi Ribellatevi

o pen = fieri Pera pe = = ra pera pe = ra Ribella = Levi o pen = fieri pera pe = ra pera

pera pe = = ra il Dio d'amor Ribella pe = = ra il Dio d'amor Ribellatevi



*Latervi Ribella = Levi O' pen = fieri pera*

*Ribella = Levi O' pen = fieri pera pe = = = ra*

*pe = = ra pera pe = ra pera pe = ra il Dio d'a*

*pera pe = ra pera pe = = = ra il Dio d'a*

*mor pera pe = = ra il Dio d'amor A forza di Degno Sou,*

*mor pera pe = ra il Dio d'amor*

*verta: si il Regno Souverta: si il Regno A forza di Degno Sou*

*forza di Degno Sou: verta: si il Regno Succi Dail Tiranno che Sem*





*vertasi il Regno souvertasi il Regno Succi* = *da il Tiranno*  
*pre d'affanno nutrice il mio cor* nu

*Succi* = *da il Tiranno* *che sem* =  
*hisce il mio cor* *Succi* = *da il Tiranno* *a' forza di degno souvertasi il Regno lou*

*pre d'affanno nutrice il mio cor* nu  
*vertasi il Regno Succi* = *da il Tiranno* *che sempre d'affanno nutrice il mio cor* ui

*hisce il mio cor.* *Ribell*  
*hisce il mio cor.* *Da Capo al segno*



*Primo Solo* *Stolto*

Se per-dei le per-dei per in-fi-da bellezza *Stolto a-mante*

le per dei le per dei per in-fi-da bellan-za *Stolto a-mante la mia Liber-tà =*

*La mia Libertà Frena-sia*

*Così via frena-sia così via Così via O' mai can =*

*gi-si in furor o' mai can =*

*gi-si in furor*



2 Voice

*Discherni-mi Discherni-mi hai finito cupido falso Numè*

*Discherni-mi Discherni-mi hai finito cupido falso Numè Bambino crudel*

*Bambino crudel del tuo foco*

*prendo a' gioco del tuo foco prendo a' gioco prendo a' gioco Il chime*

*rico splendor il chime*

*rico splendor*

*Ribbellatevi & Da Capo*



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*Adagio*

*Ingra - to ingrato figlio* *Ingra - to ingrato figlio* *e chi ti me*

*na nella mia pena a tormen - tar* *mi In*

*grato ingrato figlio a tormentar: mi.* *Ingra - to ingrato figlio* *e chi ti*





Handwritten musical score on a single page, featuring a grand staff with five systems of staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are written in Italian and are placed below the corresponding staves.

*mena nella mia pena à tormentar mi Ingrato ingrato figlio a*

*tormentar = mi ator = mentarmi*

*Adagio.*

*le lon le lon crudele*

*per te per te la sono*

*ti guida al bono e al mio periglio tu prendi*



Handwritten musical score on page 101, featuring vocal and piano parts. The score is written in G major (one sharp) and 3/4 time. The lyrics are in Italian. The first system shows the vocal line with lyrics: *Car = mi perte perte crudele perte perte la sono e al mio periglio tu prendi Car =*. The second system continues the vocal line with lyrics: *mi tu prendi carmi*. The third system shows the vocal line with lyrics: *Ingrato Ingrato*. The fourth system shows the vocal line with lyrics: *Da Capo al segno*. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

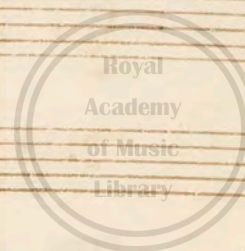
*Car = mi perte perte crudele perte perte la sono e al mio periglio tu prendi Car =*

*mi tu prendi carmi*

*Ingrato Ingrato*

*Da Capo al segno*









Beauty now alone shall move him Mars shall know no joy but Love

Lovely Beauty now shall move him Mars shall know no joy but love no no no

Mars shall know no joy but Love Beauty now alone shall move him

Mars shall know no joy but Love Mars shall know no joy but love no no no

no Mars shall know no joy but love Beauty now alone shall move alone shall move him Mars





*shall know no joy but love no no no no Mars shall know no joy but love*

*Let the Wiser Gods reprove him Tender Wishes Melting*

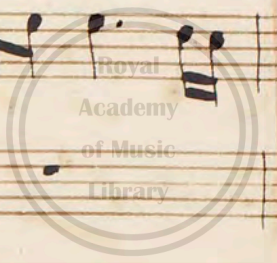
*kisses Mutual blisses Beauty Charming love alarming raise the soul to joys above*

*Let the wiser Gods reprove him Tender wishes Melting kisses Beauty*

*Charming Love Alarming raise the soul raise the soul to joys above Beauty Charming love a,*

*alarming raise the soul raise the soul to joys above* *Da Capo*





*Allegro*

*Si finten = do*

*= o corè amante Libertà = più non m'avanza*

*Si fin*

*tendo o corè amante Libertà più non m'avanza Libertà più non m'avanza non*



*m'avanza*

*si f'intendo o corè aman*

*te Liber = tà*

*più non m'avan = za Liberta*

*più non m'avan = za*



le catene  
Tu Sprezzasti le catene e ne ma nascenti le mie pene hanno  
fiera la sembianza hanno fiero la sem

bian = = = 3a Da Capo







Handwritten musical score on page 109, featuring vocal and piano parts. The music is written in G major (one sharp) and common time (C). The lyrics are in Italian.

*fuggi un Traditore*

*Deh fuggi un tradito = = = re*

*Lascia uno ingrato Sposo* *Lascia uno ingrato Sposo* *un che del tuo repo = so è sì tiranno*

A circular library stamp is visible in the upper right corner, partially overlapping the musical notation.



*Deh fuggi un traditore* *Deh fuggi un tradi-*

*re Lascia ingrato sposo Lascia l'ingrato sposo un che del tuo riposo*

*è sì tiran = no un che del tuo riposo e'*

*sì tiran = no fuggi Lascia fuggi un traditore Lascia l'ingrato sposo la-*

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*sua Cingrato sporo un che del tuo ripo = so è li tiranno*

*volgi quel tuo bel*

*core achi li fido l'ama e che giovar ti brama in tanto affanno a chi li fido l'ama Vol=*

*=gi il tuo bel core a chi li fido l'ama e che giovar ti brama in tanto affanno Deh fuggi un tradi*

*Da Capo dal segno*

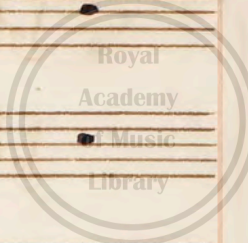




Handwritten musical score for five staves. The first two staves are in treble clef with a key signature of two sharps (F# and C#). The third and fourth staves are in alto clef with a key signature of two sharps. The fifth staff is in bass clef with a key signature of two sharps. The tempo marking "Allegro" is written in cursive below the fourth staff.

Handwritten musical score for five staves. The first two staves are in treble clef with a key signature of two sharps. The third and fourth staves are in alto clef with a key signature of two sharps. The fifth staff is in bass clef with a key signature of two sharps. The lyrics "Amore m'infiamma col lampo d'un" are written in cursive below the fourth staff.





Handwritten musical score on five staves. The first four staves are for instruments (flute, oboe, violin, and viola) and the fifth is for the vocal line. The vocal line includes the lyrics: *guardo che fa = = = ce che dar = = Do dell'al = =*

Handwritten musical score on five staves. The first four staves are for instruments (flute, oboe, violin, and viola) and the fifth is for the vocal line. The vocal line includes the lyrics: *ma dell'alma si fa' = = = =*





Handwritten musical score for the first system, featuring five staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and various musical notes and rests. The lyrics are written in a cursive hand below the staves.

*Col lampo d'un guardo che face che dardo, dell'alma si fa' col Lampo d'un*

Handwritten musical score for the second system, featuring five staves. The notation continues from the first system, with treble and bass clefs, a key signature of two sharps, and various musical notes and rests. The lyrics are written in a cursive hand below the staves.

*guardo che face che dardo dell'alma si fa' col lampo d'un guardo che face che dardo dell'alma si*





Handwritten musical score for the first system, featuring five staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a complex arrangement of notes and rests. The lyrics "fa" and "si dolce è la / si dolce è la" are written in cursive below the staves.

Handwritten musical score for the second system, featuring five staves. The notation continues with treble and bass clefs, the same key signature, and various musical notations. The lyrics "fiamma", "fiamma", "ch' al petto mi sento", "ch' il core contento", and "ch' il core con =" are written in cursive below the staves.





Handwritten musical score for voice and piano. The vocal line includes the lyrics: *tento godendo ne va' ch'il core conten = = to godendo ne va' godendo ne va'*. The piano accompaniment features dense chordal textures. The system concludes with the instruction *Da Capo*.

Handwritten musical score for piano. The section begins with the tempo marking *Lento*. The score consists of four staves, with the first two staves containing complex, rapid sixteenth-note passages, and the bottom two staves providing a more sustained accompaniment.

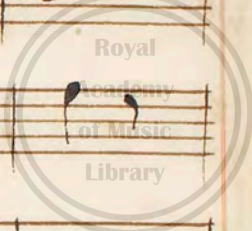


*Da Capo*

*Dolce sogno deh le porta sol l'immagine del vero, la con-*

*forza Villè pur che son fedel che son fedel*





Handwritten musical score for the first system, featuring vocal and piano parts. The lyrics are: *Dolce sogno deh le porta sol l'immagine del vero la con:*

Handwritten musical score for the second system, continuing the vocal and piano parts. The lyrics are: *forza dolce dolce sogno Sille pur che son fedel*



Handwritten musical score for the first system. It consists of five staves. The top four staves are for a vocal part, with the first two staves grouped by a brace. The fifth staff is for the piano accompaniment. The lyrics "che son fedel" are written under the piano part, repeated twice. The music is in G major, indicated by two sharps (F# and C#) on the staves.

Handwritten musical score for the second system. It consists of five staves. The top four staves are for a vocal part, with the first two staves grouped by a brace. The fifth staff is for the piano accompaniment. The lyrics "a begl'occhi della mente fa veder che se quel core se quel'" are written under the piano part. The music continues in G major.



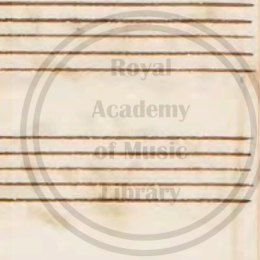
Handwritten musical score for the first system. It consists of five staves. The top four staves are for a vocal part (Soprano, Alto, Tenor, and Bass) and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written in Italian: *core è inno cente, il cor mio non è crudel no le quel core*. A circular library stamp is visible in the upper right corner.

core è inno cente, il cor mio non è crudel no le quel core

Handwritten musical score for the second system. It consists of five staves, continuing the vocal and piano parts from the first system. The key signature remains one sharp (F#) and the time signature is common time (C). The lyrics are: *è inno cente, il cor mio non è crudel*. The piano part features a prominent, rapid sixteenth-note passage in the right hand.

è inno cente, il cor mio non è crudel





Handwritten musical score for voice and piano. The music is in G major (one sharp) and 4/4 time. The vocal line features the lyrics: *no non è crudel il cor mi = o non è crudel non è crudel,* followed by a double bar line and the instruction *Da Capo* written in large, decorative cursive.

Handwritten musical score for piano accompaniment. The music is in G major (one sharp) and 4/4 time. The tempo marking *Andante* is written in the first system. The piece consists of two systems of piano accompaniment.



*Se sol la mia morte può farvi tranquille a-ma te pupille io vado a*

*morir io vado a morir io vado a morir Se sol la mia morte può farvi tranquille a-*

*ma te pupille io vado a morir io vado a morir a-ma*



*le pupille le sol la mia morte può farvi tranquille amate pupille io vado a morir io*

*vado a morir.*

*Per pace del core daremo co = si voi fine al rigore io*



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*fine al martire io fine al martir voi fine al rigore io fine al martir io fine al martir*

*In  
Capo*



*Andante*

*I love but dare not my flame discover least I displease her when I assure her how much I*

*love how much I love her how much I love her when I assure her how*

*much I love her how much I love her when I assure her how much I love her*

*Thus am I wounded beyond all curing nor dare I tell her*

*nor dare I tell her what I'm enduring thus must I suffer nor can I tell her what I what I En*



*Dure thus must I suffer nor can I tell her what I what I Endure*

*Da Capo*

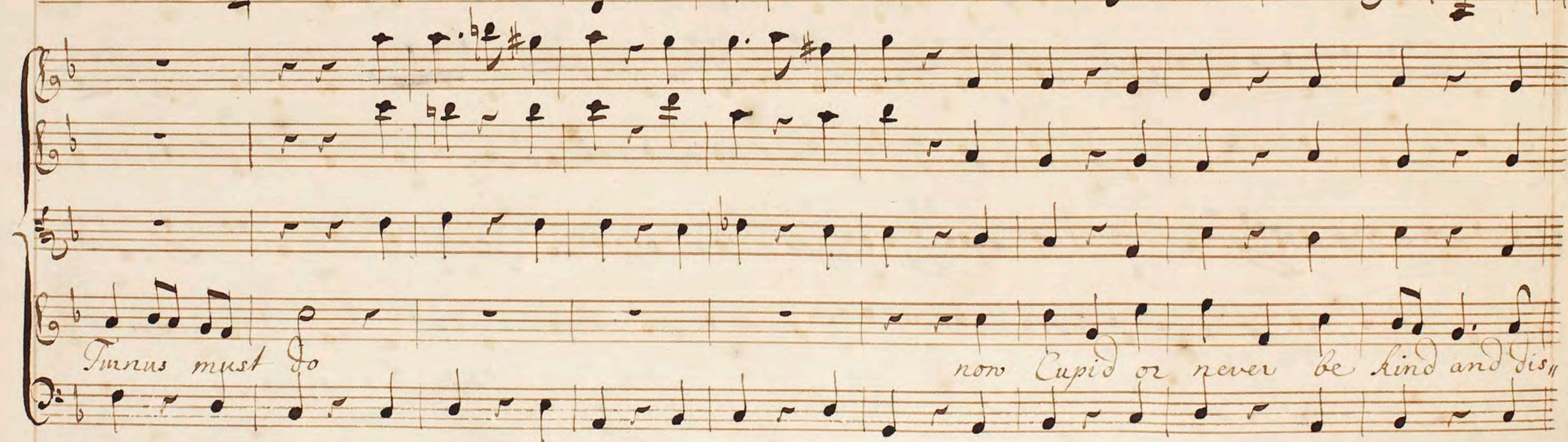


*Piano sempre*

*Now Cupid or never be kind and discover Dis - cover what Turnus must do what*



*Turnus must do now Cupid or never be kind and dis*





*cover what Turnus must do* *what dangers appearing and kind fortune*

*veering our thoughts are but slow our thoughts are but slow our thoughts are but slow now Cupid or never be*





Handwritten musical score on five staves. The first four staves are for instrumental accompaniment (treble and bass clefs). The fifth staff contains the vocal melody with the lyrics: *kind and discover what Turnus must do now Cupid or never be kind and discover what*

Handwritten musical score on five staves. The first four staves are for instrumental accompaniment. The fifth staff contains the vocal melody with the lyrics: *Turnus must do*



Save me with joy poss

Save me with joy possess me ye hopes that once did bless me Through all the maze of Fate

Through all the maze of Fate Save me from straying Save me from

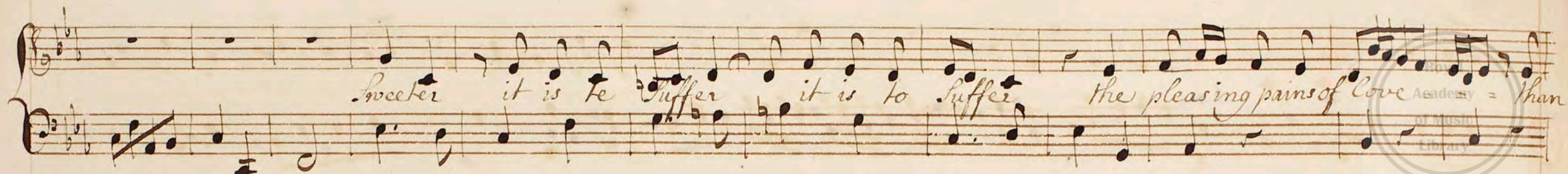
straying Save me with joy possess me with joy possess me ye hopes that

once did bless me through all this maze of fate Save me from straying Save

me Save me from straying



*Sweeter it is to suffer it is to suffer the pleasing pains of Love*



*through false joy to love so soon decay = ing Sweeter it is to suffer Sweeter it is to suffer*



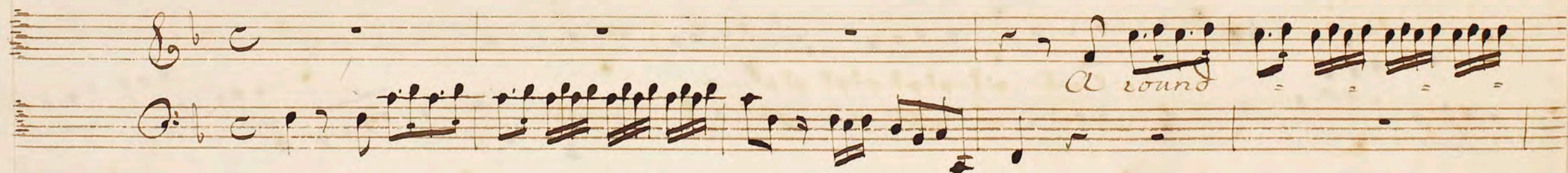
*the pleasing pains of Love than through false joy to love*



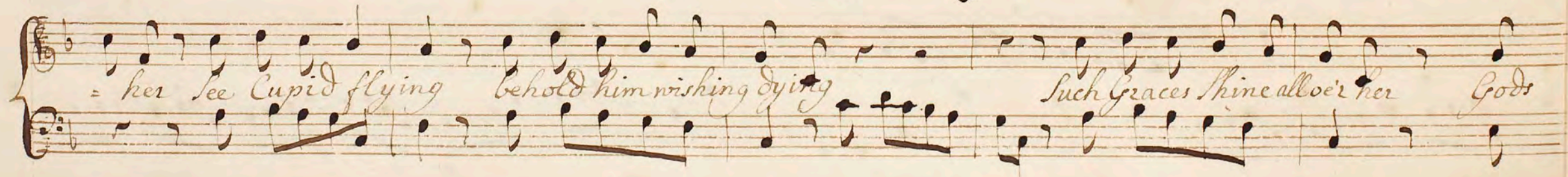
*Soon so soon decay = ing* *Da Capo*



*A round*



*her see Cupid flying behold him wishing dying Such Graces shine all o'er her Gods*





might adore her *Such graces* *Such graces* *Such graces* shine all o'er her Gods might adore

her *Such graces* shine all o'er her Gods might adore her

The Charmer is so pleasing he gazes without ceasing and views in Every feature the pride of Na-

ture the pride of nature the pride of Nature and views in Every feature the

pride of Na - ture A

*Royal Academy of Music Library*



Ungratefull you fly me unkindly deny me tho passion so Tender here never was known Un

gratefull you fly me unkindly deny me tho Passion so Tender here never was known =

= here never was known You fly your pursuer you count your undo

er and tamely surrender to one you should shun = = = and

tamely surrender and tamely sur-render = der to one you should shun to one you should shun

Un La Cap



Handwritten musical score on five staves. The first staff contains a melodic line with various note values and rests. The second, third, and fourth staves contain whole rests. The fifth staff contains a bass line with various note values and rests. The key signature has one flat (B-flat) and the time signature is 3/4.

Handwritten musical score on five staves, continuing from the previous system. The first staff contains a complex melodic line with many sixteenth and thirty-second notes. The second staff contains a melodic line with various note values. The third staff contains a bass line with various note values. The fourth staff contains whole rests. The fifth staff contains a bass line with various note values. The key signature has one flat (B-flat) and the time signature is 3/4.







Handwritten musical score for the first system, featuring a vocal line and a piano accompaniment. The lyrics are: *Oh Tyrannous Jealousy fly far Away no more molest fly from my fair La,*

Handwritten musical score for the second system, continuing the vocal line and piano accompaniment. The lyrics are: *vinias breast resign to Love and Joy Oh Tyrannous jealousy Oh Tyrannous jealousy*



*fly far away no more molest fly from my fair Lavinias breast resign to love and joy fly from my fair Lavinias breast re,*

*sign to love and joy, to love & joy = = = = = re, sign to love and joy*







A tender lovers passion A Virgins Inclination thou labourst to de

Shoy a Virgins Inclination thou labourst to destroy thou la = bourest to destroy



*Fly ye Virgins fly ye*

Handwritten musical score for the first system. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2. The lyrics 'Fly ye Virgins fly ye' are written above the top staff. A circular library stamp is visible on the right side of the page.

*Virgins Unfaithfull Lover false his Tears are & fatal his Wiles Man by Nature* A

Handwritten musical score for the second system. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The lyrics 'Virgins Unfaithfull Lover false his Tears are & fatal his Wiles Man by Nature' are written below the top staff, and 'A' is at the end.

*Tyrant A Lover Gaily Triumph when e'er he beguiles Man by Nature* A

Handwritten musical score for the third system. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The lyrics 'Tyrant A Lover Gaily Triumph when e'er he beguiles Man by Nature' are written below the top staff, and 'A' is at the end.

*Tyrant A Lover Gaily Triumph when e'er he beguiles Gaily*

Handwritten musical score for the fourth system. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The lyrics 'Tyrant A Lover Gaily Triumph when e'er he beguiles Gaily' are written below the top staff.

*Triumph when e'er he beguiles*

Handwritten musical score for the fifth system. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The lyrics 'Triumph when e'er he beguiles' are written below the top staff.

*The most wise is that despises their feign'd praises deluding with smiles The most*

Handwritten musical score for the sixth system. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The lyrics 'The most wise is that despises their feign'd praises deluding with smiles The most' are written below the top staff.



wife is that despises their feign'd praises deluding with smiles their feign'd praises

deluding with smiles

*Da Capo*

Love - ly Fair Love - ly

fair at length reward me o'er thy cruel frowns give O

over o'er thy cruel frowns give O



ver Since I'm sworn a Slave to beauty Since I'm Constant to my

Duty with a friendly smile regard me smile & Crown a faithfull Lover with a

friendly smile regard me smile & Crown a faithfull Lover A faithfull Lover *Da Capo*

The floods shall quit the Ocean the Stars their Nightly Duty when I forsake the

beauty that do's my heart Command when I forsake the beauty the



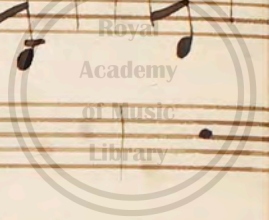


floods shall quit the Ocean the Stars their Rightly Duty when I forsake the beauty  
That  
Do's my heart Command when I forsake the beauty that Do's my heart Command  
the Sun shall lose his motion no land the Shore shall cover when I forgett to  
love her whose Charms I can't withstand when I forgett to love her whose  
Charms I can't withstand

*Va Capo*

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Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features various note values, rests, and dynamic markings. The lyrics are written in cursive script below the staves.

*Danger Every way surround me*

*Dangers Every way surround me Torments fresh begin to*

*wound me fate my wishes fly ing*



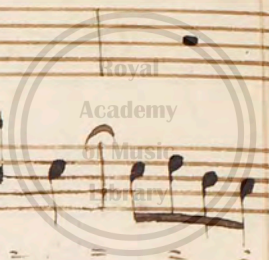
*Torments fresh begin to wound me Torments fresh begin to wound me fate my*

*wishes fly ing Torments fresh*

*begin to wound me fate my wishes fly*

*ing Joy that smile'd*





A while A round me like flower blasted loon is was =

led and lyes a dy = ing loon is was = led loon is was =

= led and lyes & lyes = a dy = ing Gangers La Capo al Legno. S



Handwritten musical score on page 145, featuring vocal and piano parts. The music is written in treble and bass staves with a key signature of two sharps (F# and C#) and a time signature of 12/8. The lyrics are written in cursive below the vocal line.

Lyrics:

Arm me arm me with high defiance  
Anger and fell despair Anger Defiance and fell Despair  
loft love forbids th'al  
liance forbids th'alliance loft love forbids th'alliance love will not think of war





Handwritten musical score on five systems of grand staves (treble and bass clef). The music is in G major (one sharp) and 4/4 time. The lyrics are written in cursive below the staves.

System 1:  
no no love will not think of war

System 2:  
love will not think of war love will not think of war will never think of war no

System 3:  
no love will not think of war will never think of war

System 4:  
Death only can secure me



*Abandon'd and despairing* *Hope thives in vain allure me* *to*

*Dye is better far* *to dye is better far* *Death only can secure me* *hope thives in vain allure me to*

*Dye is better far* *to dye is better far* *to dye is better far* *La Capo*



Handwritten musical score on six systems, each with a treble and bass staff. The lyrics are written in cursive below the notes. A circular library stamp is visible in the upper right corner.

Lyrics:

Tho' fierce the Lightning  
flies some joy it brings our Eyes In Dark-  
ness in  
Darkness Maying Tho' fierce the Lightning flies some joy it brings our Eyes In Dark-  
ness in Darkness Maying I Dark-  
ness in Darkness Maying  
The Rays our feet Direct-ing from Precipice pro-  
tecting A Glimpse of life procure us from Death A while secure us De-  
us De-  
us De-



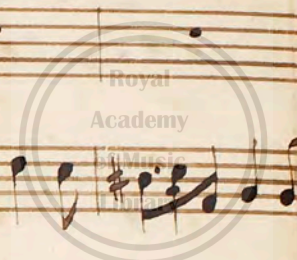
Shuc = tion Shaying from Death a while Secure = us Se = Shuc

= tion Shaying *La Capo*

Cease cruel to deceive me give your resentment Over Unless my vows despise sing you

kill your lov = er Ah! Ah! Ah! you





*kill your lover*

*you are my souls Ambition I have no joy Above ye Unjust is your sus = pi = cion I*

*Constant love ye you are my soul Ambition I have no joy a = bove ye Un*

*just is your suspi = cion I constant love ye* *Lav:* *Cease cruel to de*

*ceive me and give your falsehood over* *Least*

*Fun:* *Cease cruel Tyrann = nizing give your resentments over*





when Unkind you leave me you kill your Lov - er

Unless my vows deppis = fing you kill your Lo.

Ah Ah you kill your Lover

ver Ah

Ah you kill your Lover

Ah you kill your Lover Ah you kill your Lover



*I was born of Royal race but yet must*

*wander yet must wan = = der in Disgrace yet must wander yet must wan = = der in Dis*

*grace I was born of Royal race but yet must wander yet must wan = = der in Dis*

*grace all the Pomp my fortune yeilds are humble vallies flocks and*

*fields are humble vallies flocks and fields all the Pomp my fortune yeilds are humble*

*vallies flocks and fields are humble vallies flocks and fields. Da Capo*



*Adagio*

Since you from Death have sav'd me I'll live for you alone

I'll live for you alone I'll live for you alone Since you from death have save me I'll

live for you alone the life you freely gave me no

longer is my own no no no no no Longer is my own no no no

no no longer is my own Since you from death have sav'd me I'll live for you alone

I'll live for you alone I'll live for you alone Since you from death have sav'd me I'll





live for you alone Since you from death have sav'd me I'll live for you alone

Academy of Music Library

Da Capo

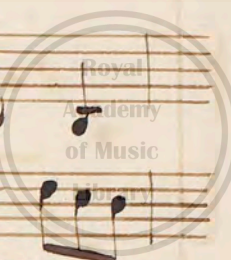
Allegro

For - tune e - ver known to vary

For - tune E - ver

known to vary, now grown weary changes to a smile her frown fortune





*E - ver known = to va - ry fortune E - ver known = to va - ry now grown weary*

*Changes to a Smile her frown now grown va - ry Changes to a Smile her frown*

*joys Unknown are near at*

*ending Never Ending happy hours move Gaily on happy hours move*



*lolo*

*Gaily on happy hours*

*happy hours move gaily on happy hours move gaily on*

*Da Capo*

*Adagio*





Handwritten musical score on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Trills are indicated by a 'tr' symbol above certain notes. The manuscript is written in dark ink on aged, slightly discolored paper.

*Tr* = rancous Jealousie





Handwritten musical score on five systems of staves. The lyrics are written in cursive below the notes.

fly far away no more molest fly from my fair La

vinia's breast resign to love and joy to love and

joy Ty = raneous





Handwritten musical score on a single page, featuring a vocal line and a piano accompaniment. The music is written in a historical style, likely 18th or 19th century, with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written in a cursive hand below the vocal line.

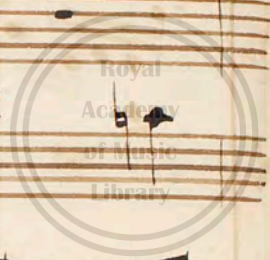
The lyrics are as follows:

jealousie O Ty - rannous jealousie fly far away no more molest

fly from my fair Lavinia's breast resign to love and

joy fly far away no more molest





Handwritten musical score on a single page, featuring a grand staff with two systems of staves. The music is written in a cursive, handwritten style, likely from the 18th or 19th century. The lyrics are written in a cursive script below the notes.

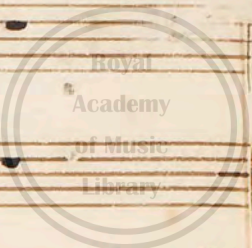
The first system of staves contains the following lyrics: *fly from my fair Lavinia's breast resign to Love and joy*. The second system of staves contains the following lyrics: *fly from my fair La*. The third system of staves contains the following lyrics: *vinia's breast resign to love and joy*. The fourth system of staves contains the following lyrics: *resign to love and joy*.

The music is written in a cursive, handwritten style, likely from the 18th or 19th century. The lyrics are written in a cursive script below the notes. The page is numbered "2" in the upper right corner.



Handwritten musical score on page 163, featuring six systems of staves. The notation includes vocal lines and piano accompaniment. The lyrics, written in cursive below the bottom staff, are: *Inspiring and fatal feuds, desiring a tender lover passion*. The manuscript is on aged paper with a circular library stamp in the upper right corner.





Handwritten musical score on aged paper, featuring two systems of staves. The lyrics are written in cursive below the notes.

System 1 (top two staves):

Virgins Inclination Thou Labour'st to Destroy A Virgins Inclination

System 2 (bottom two staves):

Inclination Thou Labour'st to Destroy and fatal feeds desiring

System 3 (bottom two staves):

a tender Lovers passion A Virgins Inclination



*nation Thou Labourist to Destroy*

*A Virgins Inclination Thou Labourist to Destroy*

*Da Capo*







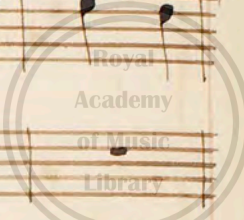
One day Cupid wantonly let a pointed Arrow fly made me languish pine and

Dye made me Languish pine and die

*Adagio*

Dye made me Languish pine and die





Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The music is written in treble and bass clefs, with a key signature of two sharps (F# and C#) and a time signature of 2. The lyrics are written in cursive script below the staves.

Charming fair for

thee I Languish fair for thee I Languish but bless the hand for thee I Languish but bless the

hand but bless the hand that gave the blow but bless the hand that gave the





blow Charming fair fair for thee I Languish but bless the hand for thee I

Languish but bless the hand but bless the hand that gave the blow but bless the

hand that gave the blow

with Equal Anguish





Handwritten musical score on five systems of staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and various musical notes and rests. The lyrics are written in cursive below the staves.

Each Swain dispairs with Equal Anguish Each Swain dis-

pairs at her Apear-ing Streams cease to flow at her apear-ing at her Apear-ing

Streams cease to flow at her appearing at her Apear-ing Streams

Cease to flow Da Capo



Barbarous and Ungratfull Barbarous and Ungratfull your vows where never  
true no no no ne = ver no no no ne ver  
Barbarous and Ungratfull Barbarous and Ungratfull your vows where never true  
Barbarous and Ungratfull your vows where never true you  
vainly hy to stay me you lov'd me to be = hay me you lov'd me to be = hay me and  
so false Maid adieu you vainly hy to stay me you lov'd me to be = hay =



me and so false maid adieu

Handwritten musical score for a vocal piece. The first system shows a vocal line with lyrics 'me and so false maid adieu' and a piano accompaniment. The tempo is marked 'Adagio'.

Adagio

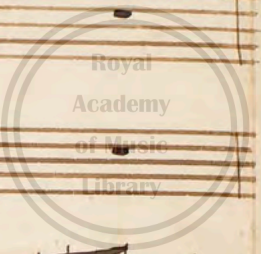
Handwritten musical score for a piano piece. The second system shows a piano introduction with a tempo marking 'Adagio'.



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The musical score is written on ten staves. The first four staves are instrumental, featuring complex rhythmic patterns and melodic lines. The fifth and sixth staves are vocal staves with lyrics written below the notes. The lyrics are: "Welcome Sorrows Death attending welcome Death my Sorrows Ending my Sor - rows Ending". The seventh and eighth staves are instrumental, continuing the musical theme. The ninth and tenth staves are vocal staves with lyrics: "welcome Death" and "welcome Death my Sorrows". The notation includes various musical symbols such as clefs, time signatures, and note values.



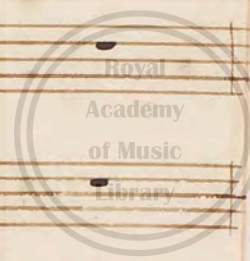


Handwritten musical score on aged paper, featuring multiple systems of staves with notes and lyrics. The lyrics are written in cursive script below the staves.

Lyrics visible on the page include:

- End ing welcome Death my sorrows End
- ing
- when our hopes and joys are flying hope Despairing joys impairing what is better than





Handwritten musical score on aged paper, featuring vocal and piano parts. The score includes the following lyrics:

*then dy - ing what is bet - ter then then dy -*

*ing welcome*

*Da Capo al Legno*

The musical notation includes treble and bass staves with various notes, rests, and dynamic markings. The handwriting is in cursive, and the paper shows signs of age and wear.



*Fair Dorin = da happy happy happy may'st thou E = ver be*

*= rinda happy happy Fair Dorinda happy happy happy may'st thou*


*E = ver be Fair Dorinda happy happy Fair Dorinda happy*

*happy happy may'st thou E = ver be*

*Stars that smile on happy Days may they all now smile*

*may they all now smile on thee*

*Da Capo*







*O Nymph of race divine*

*Do's all nymphs out shine that do's all nymphs out shine O Nymph of race divine that do's the brightest Nymphs out*

*shine O Nymph of race divine that do's the brightest Nymphs out shine Such glories fill thy*

*Eyes my Ravish'd soul surprizing that Phoebus at his Rising left Charming\* paint the skies that*

*Phoebus at his Rising left Charming paints the skies that Phoebus at his Rising left*

*Charming paints the skies*

*La Capa*





Handwritten musical score on aged paper, featuring six systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical notes and rests. The lyrics are written in cursive script below the staves.

*Ah never yet was known A Nymph so kind and true Ah Never yet was known a*

*Nymph so kind and true A Nymph so kind and true so fair and faithfull too so fair and faithfull*

*to no no no so fair and faithfull too Ah never yet was*



known a nymph so kind and true so fair

and faithfull too

no no no

no so fair and faithfull too

no no no

so fair and faithfull too



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Dispair no more pursues me my fancy's fears are flown my thoughts no bliss be

fuse me my former cares Adieu my cares Adieu my cares Adieu

my cares Adieu my thoughts no bliss refuse me my former cares Adieu my cares A

Diou my cares Adieu my cares Adieu

Da Capo



Handwritten musical score on page 181, featuring ten staves of music. The notation includes treble and bass clefs, common time signatures, and various note values such as eighth, sixteenth, and thirty-second notes, along with rests and accidentals. The music concludes with double bar lines on the eighth and ninth staves. A circular library stamp is visible in the upper right corner.



Handwritten musical score on a single page, featuring ten systems of music. Each system consists of a treble clef staff and a bass clef staff, both in G major (one sharp) and 2/4 time. The notation is in a historical style, likely from the 18th or 19th century. The music is characterized by frequent sixteenth and thirty-second note passages, suggesting a lively tempo. The page is aged, with visible staining and a watermark from the Royal Academy of Music Library in the upper right corner.



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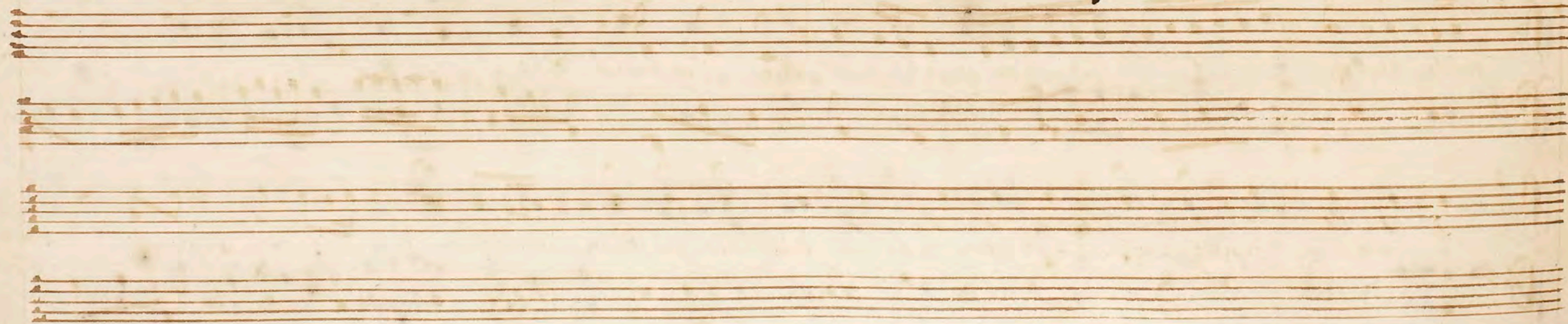
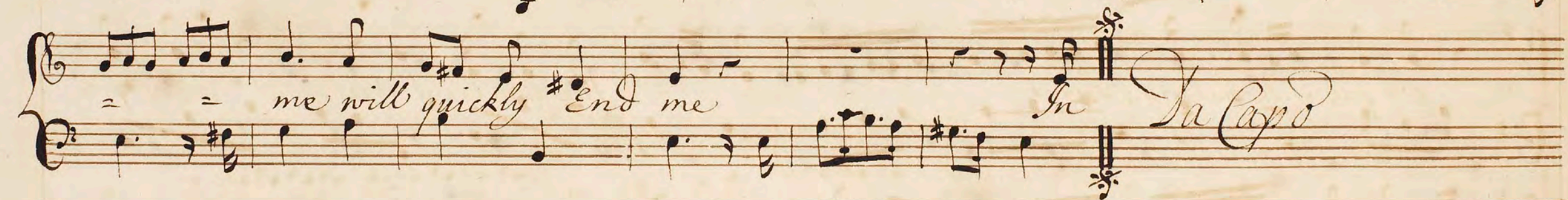
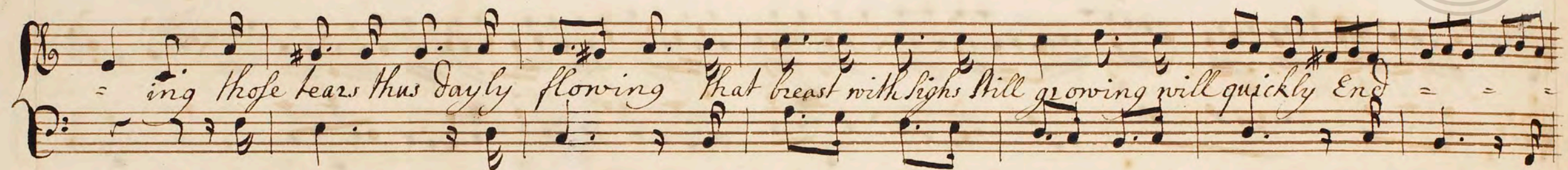
*Da Capo*

*In vain I fly from sorrow that still attends me I fly from sorrow that*

*still attends me In vain I fly from sorrow that still attends me*

*In vain I fly from sorrow that still attends me*







*Tullia* I feel thy Charms begin to move me

I feel thy Charms begin to move me say in pity can you love me you fill

with balmy Sweet the Ambient Air say in pity can you love me

you fill with balmy Sweet the Ambient Air you fill

with balmy Sweet the Ambient Air

Oh wou'd a Gentle Smile but once relieve me no passion wou'd with mine compare



you'd yield to love and love wou'd ne'r deceive you you'd yield to love and love wou'd ne'r de,

ceive you *Tullia* *Da Capo*

Handwritten musical notation for the first system of the instrumental section, featuring treble and bass staves with complex rhythmic patterns.

Handwritten musical notation for the second system of the instrumental section, continuing the complex rhythmic patterns. The text *To beauty Devoted Expected de* is written at the bottom right of the system.



Handwritten musical score for a piece titled "I Serve the Blind Boy". The score is written on ten staves, with the first two staves likely for a vocal line and the remaining eight for a piano accompaniment. The music is in a minor key, indicated by the single flat in the key signature. The tempo and performance instructions are written in cursive below the notes. The score includes various musical notations such as notes, rests, and dynamic markings.

*Sing with pass = = = tion Expi = = ring I serve = =*

*I serve the Blind Boy*

*Expecting desiring with passion Expiring I serve the blind boy Expecting de,,*

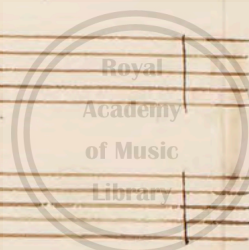




Handwritten musical score for the first system, featuring a vocal line and a piano accompaniment. The lyrics are: *...sing with passion Expiring I serve the blind boy Expecting Desiring with passion Expiring I serve the blind*

Handwritten musical score for the second system, featuring a vocal line and a piano accompaniment. The lyrics are: *Boy Yet ever contented so Easier the Chain is so pleasing the pain is*





*so pleasing the pain is I serve him with joy I serve him with joy*

*I serve him with joy I serve him with joy*

*Da Capo*



Academy of Music Library

This image shows a page from a handwritten musical manuscript. The page contains six systems of musical notation, each consisting of a treble and a bass staff joined by a brace. The key signature is D major, indicated by two sharps (F# and C#) at the beginning of each system. The time signature is 3/8, shown as a '3' over an '8' in the first system. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The paper is aged and shows some staining. A circular library stamp from the 'Academy of Music Library' is visible in the upper right corner. The bottom of the page features several empty staves.



Never shall I be blest in posses-sing Her whose Charms that my heart do inflame  
Ever shall I be blest in posses-sing Her whose Charms that my heart do inflame

Never shall I be blest in posses-sing her whose Charms that my heart do inflame  
her whose Charms that my heart do inflame

her whose Charms that my heart do inflame  
Ever shall I be blest in posses-sing her whose Charms that my heart do inflame

her whose Charms that my heart do inflame  
her whose Charms that my heart do inflame



heart do inflame  
heart do inflame  
Hopes assuring  
joys alluring In.

void me O the Torments O the Tor  
vite me O the pleasure O the plea

ments O the Torments that poor Lovers feel O the Torments that  
surs O the pleasures that blest Lover feel O the pleasures that

poor Lovers feel  
blest Lovers feel  
La Capo



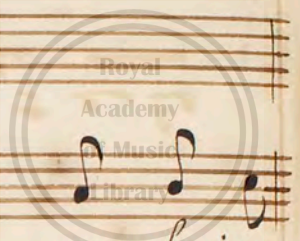


*No more deny me O cease to fly me your faithfull your faithfull Swain*  
*No Longer*

*by me for Ever fly me despairing Dispair = ing Swain for Ever fly =*  
*O cease to fly*

*= me O cease to fly me your faithfull Swain*  
*= me Dispair = ing despairing Swain*





*No more deny me O cease to fly = me your Swain your*  
*No Longer by me for Ever fly = me*

*faithfull Swain O cease to fly me your*  
*Dispairing Swain for Ever fly = me*

*faith = full your faithfull Swain O cease to fly your faithfull Swain*  
*Dispairing Swain Dispair - ing Swain for Ever fly = dispair - ing Swain*



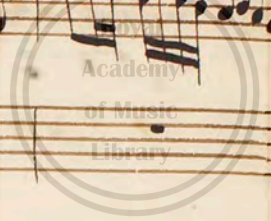
Yet hear me Let sighs imploring and looks adoring Still speak my  
 forbear me  
 pain Still speak my pain Let sighs Im "

Your sighs Imploring and looks adoring but move disdain but move disdain

plor - ing Still speak my pain  
 Your sighs Implor - ing but move disdain

Fa Capo





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Handwritten musical score for three staves. The first staff contains a melody in 3/4 time, starting with a treble clef and a key signature of one flat. The second and third staves are empty, with a bass clef and a key signature of one flat indicated at the beginning of the third staff.

Gioia e contento ci colmi il seno

Gioia e contento ci col mi il seno

Handwritten musical score for three staves. The first staff contains a melody in 3/4 time, starting with a treble clef and a key signature of one flat. The second and third staves contain a bass line in 3/4 time, starting with a bass clef and a key signature of one flat.

Gioia e contento = ci colmi il se = no Amor il tutto = Supe = re =

Gioia e contento = ci colmi il se = no Amor il tutto = trionfe

Handwritten musical score for three staves. The first staff contains a melody in 3/4 time, starting with a treble clef and a key signature of one flat. The second and third staves contain a bass line in 3/4 time, starting with a bass clef and a key signature of one flat.



Handwritten musical score on page 197, featuring multiple staves with notes and lyrics in Italian. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are in Italian and include the words "Amor il tutto", "Supere = re = rà", "trionfe = rà", and "trionfe". The notation includes various musical symbols such as clefs, notes, rests, and accidentals. There are also some markings like "ra" and "ra" on the first two staves, and "Supere = 2a" and "trionfe" on the fifth and sixth staves. The score is written in a single system, with the lyrics placed below the corresponding musical staves. The handwriting is elegant and clear, typical of the period.

ra  
ra  
Amor il tutto  
Supere = re = rà  
Amor il tutto  
trionfe = rà  
Supere = 2a  
trionfe  
Supere = rà  
trionfe = rà



E degl'affanni il Rio Veleno

E degl'affanni il Rio Veleno

Alvati baleno li Ivani - ra' = = = = li Ivani ra'

L'val neve al tole li Shuggerà = = = = li Shuggerà

li Ivani ra' li Ivani ra' = = = = li Ivani ra'

li Shuggerà li Shuggerà = = = = li Shuggerà

La  
Capo





*Ah Sweet Adonis fram'd fo Joy ah blooming Lovely Boy have pittty have*

*pittty have pittty on a Goddeff on a Goddeff have pittty on a Goddeff pain Ah Sweet a,,*

*donis fram'd for Joy ah Blooming Lovely Lovely boy have pittty have pittty have pittty on a Goddeff have*

*pittty on a Goddeff pain have pittty on a Goddeff have pittty on a Goddeff pain Since*



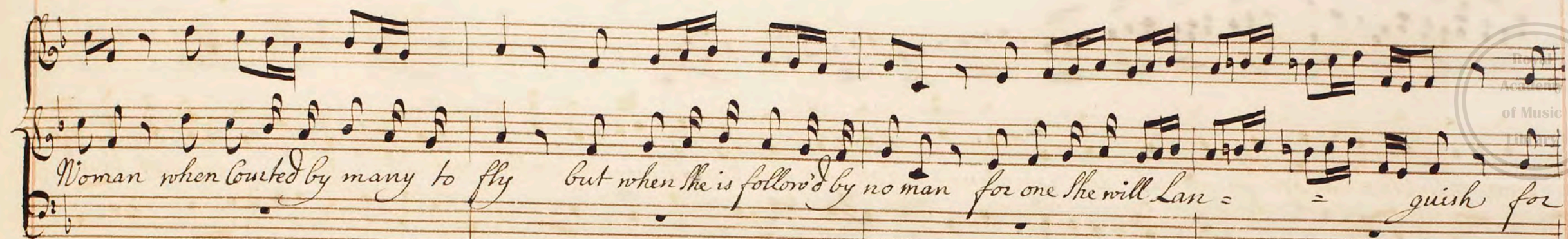


Gods themselves have sigh for me ah Let not Venus sigh for thee dear Charming Youth in vain ah! ah! Let not Venus

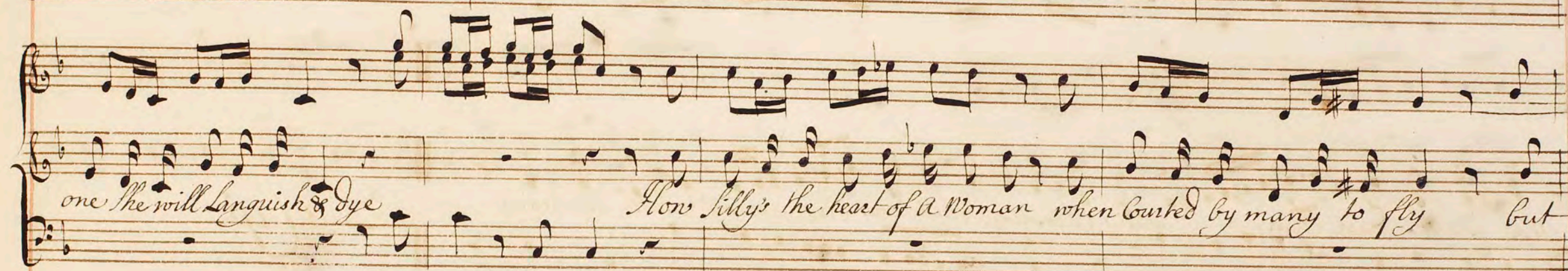
sigh for thee dear Char- ming Charming Youth dear Char- ming Youth in vain Da Capo

*Allegro* How lilly's the heart of a

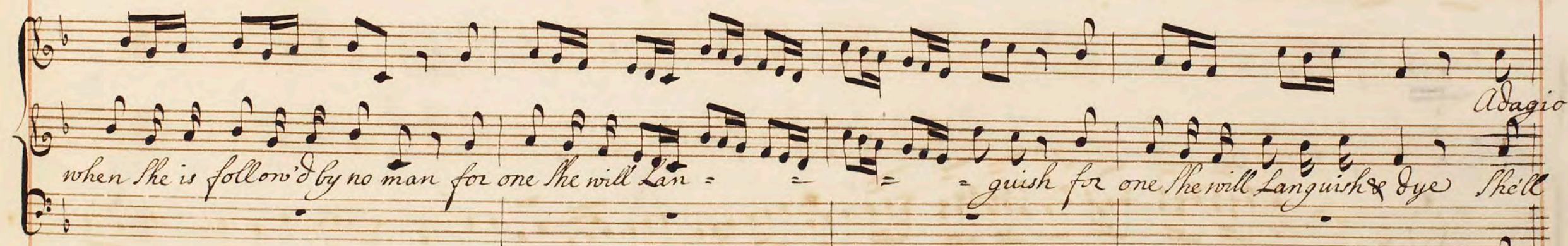




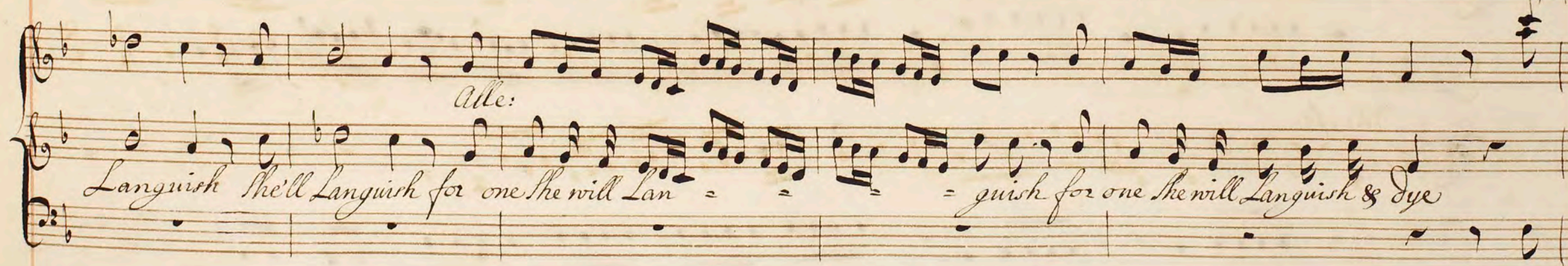
Woman when courted by many to fly but when she is follow'd by no man for one she will Lan = quish for



one she will Languish & dye How silly's the heart of a Woman when courted by many to fly but



when she is follow'd by no man for one she will Lan = quish for one she will Languish & dye She'll



Languish She'll Languish for one she will Lan = quish for one she will Languish & dye



*Beguiling and Smiling now Coying then Toying*

*She'll her fancy persue She'll her fancy her fancy persue designing or whining she'll vex ye perplex ye and all all all all*

*all that persue her undo designing or whining she'll vex ye perplex ye and all all all all all that persue her undo*

*Da Capo*

*Andante*

*Go*



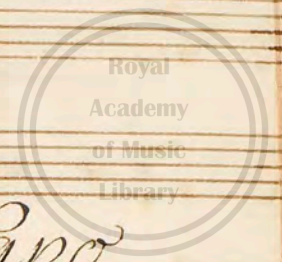
*sento al cor tormento e' pure un non so che iusto = = = = ra iustora l'alma*

*Io sento al cor tormento e pure un non so che iusto = = = =*

*ra l'alma e pure un non so che iusto = = = = ra l'alma*

*Se questa e' la speranza che fida in me l'auanza spe,,*





*sar voglio merce contentie calma sperar voglio merce contentie cal = ma*

*Da Capo*

*Andante*

*Coglie = rò la bella rosa con la mano timo = rosa le la*

*Spina non cadrà non cadrà coglie = rò la*



*bella rosa con la mano timo-rosa se la Spina non cadrà*

*se la Spina non cadrà*

*e la siepe del bel fiore sarà piena di terrore finchè l'angua asconderà*



finchè langue asconderà asconderà

Da Capo

Conforza ascosa ne' raggi Lui La mia vezzosa Rapimmi in le

e da che tanto rapito io fui non so dir quanto per dei dime Conforza ascosa

ne' raggi Lui la mia vezzosa rapimmi in le E da che tanto rapito io fui

non so dir quanto per dei di me



*ti baccio o bella immagine del mio vago I dolo*

*mio del mio vago I dolo mi - o lo ti baccio*

*O bella immagine del mio vago I dolo mi - o bella immagine del mio*

*vago I dolo mi - o del mio vago I dolo mi - o*

*Oi con te vado a far pago Il costante mio desi - o - il co*

*stante mio desi - o lo ti*

*Da Capo al Legno*



# Cantata



Sec! from the Silent Grove Alexis flies

seeks with every pleasing Art to ease the pain which Lovely Eyes created in his

Heart To Shining Theatres he now repairs to learn Camilla's moving airs where

thus to Musick's pow'r the Swain address'd his Prayers

Charming Sounds that sweetly Languish Musick

O compose my Anguish! every passion yields to Thee every pas = sion yields to



The charming sounds that sweetly Languish  
 musick O compose my Anguish!  
 passion yeilds to thee ev'ry pas- sion yeilds to thee  
 Phœbus quickly then relieve me Cupid shall no more deceive me I'll to Sprightlier joys be  
 free to Sprightlier joys I'll be free I'll to Sprightlier joys be free & *Da Capo*  
 Apollo heard the foolish Swain he knew when Daphne once he lov'd how weak passage an Am'rous pain his  
 own Harmonious art had prov'd & all his healing herbs how vain then thus he strikes the speaking <sup>strings</sup> including to his voice and sings





Handwritten musical score on aged paper, featuring two systems of staves. Each system consists of a vocal line (treble clef) and a keyboard accompaniment line (bass clef). The music is in 2/4 time and B-flat major. The lyrics are written in cursive below the vocal line.

*Sounds tho' Charming can't re-*

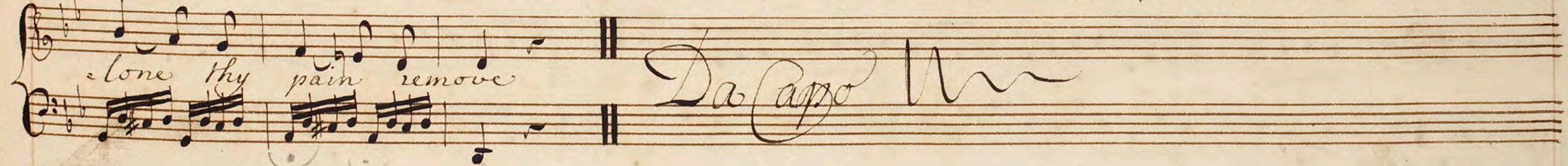
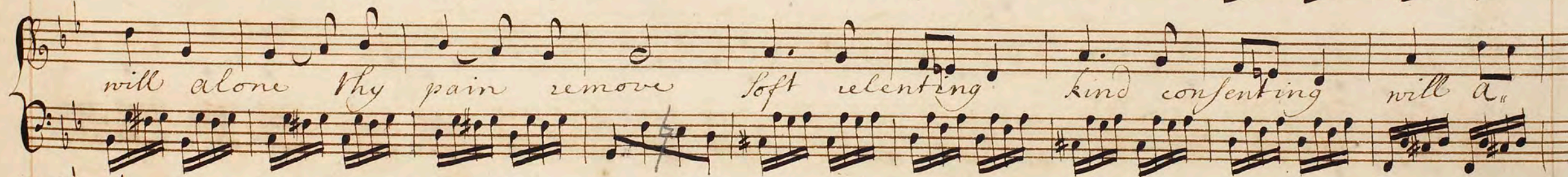
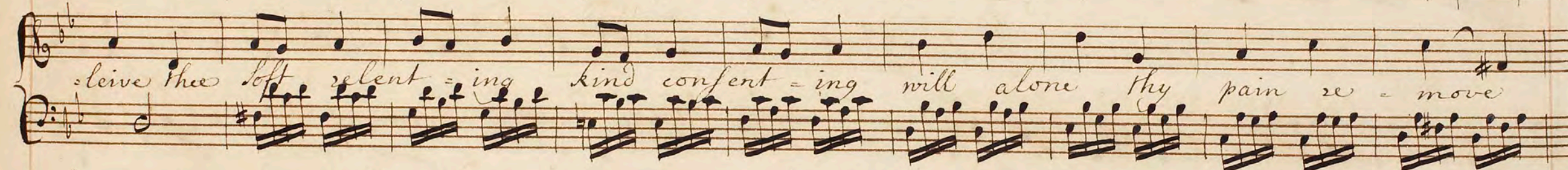
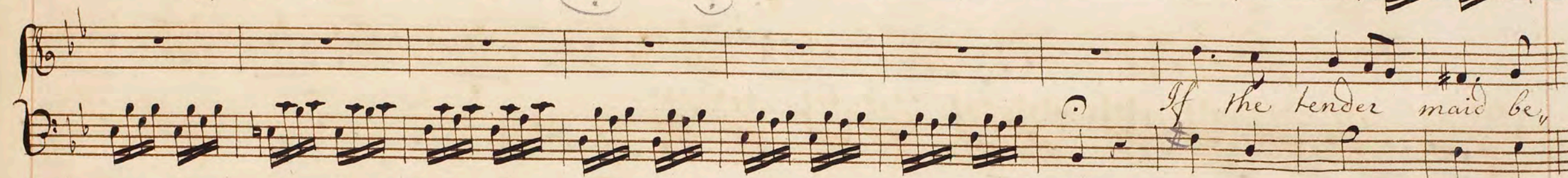
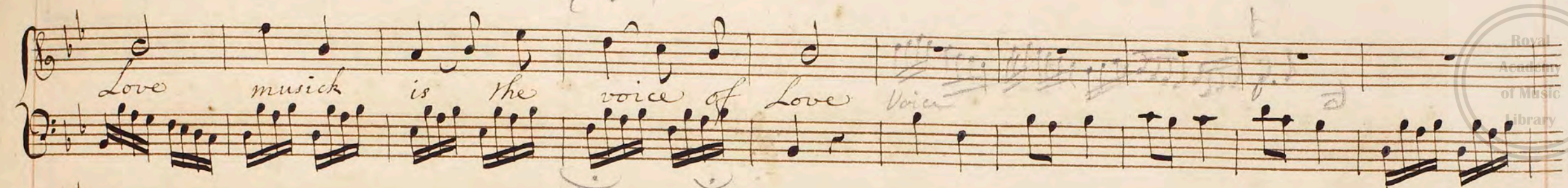
*lieve thee Sounds tho' Charming can't relieve thee Do not*

*Shepherd then deceive thee Musick is the voice of Love musick is the voice of*

*Love Sounds tho' Charming can't relieve thee Do not Shepherd*

*then deceive thee Musick is the Voice of Love Musick is the voice of*







Duplicated p. 48 in the book and 234

A handwritten musical score on aged, slightly stained paper. The score is written in ink and consists of six systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written in Italian. A circular library stamp is visible on the right side of the page, partially overlapping the second system. The lyrics are: "Cara sì ch'ogn'or Sarà del mio ben la rimembranza la", "membranza cara sì ch'ogn'or Sarà del mio ben la rimembran", and "za la rimembranza del mio ben la rimembran za la".

*Cara sì ch'ogn'or Sarà del mio ben la rimembranza la*

*membranza cara sì ch'ogn'or Sarà del mio ben la rimembran*

*za la rimembranza del mio ben la rimembran za la*



ri-mem-branza

Nel mio cor costante e fido vive il

foco di Cu-pido ben-chè è morta ben ch'è morta la speran-za vive il foco di Cu-

=pi-do ben ch'è mor-ta la speran-za

Da Capo



*Adagio* *lorge nel petto caro Diletto*

*che bella cal-ma pro-mette al cor che bella cal-ma che bella cal-ma promette al cor*

*lorge nel petto caro Diletto che bella calma promette al cor che bella*

*calma promette al cor*

*doppio iq lo*  
*Sarà il Contento Doppo gran lento coglier la palma del nostro Valor coglier la*

*palma del nostro Valor* *Da Capo*



*Il vostro Maggio de bei ver*

*D'anni o cori amanti sempre costanti sfiorate in Amore il vostro maggio de bei verd'anni o cori a*

*manti sempre costanti sempre costanti sfiorate in Amore il vostro Maggio de bei verd'anni o cori a*

*manti sempre costanti sempre costanti sfiorate in Amore*

*Nè un falso raggio d'onor v'affanni ch'è sol beato chi amante amato possiede un bel co: re nè un falso*

*raggio d'onor v'affanni ch'è sol beato chi amante amato possiede un bel co: re*

*Il vostro*

*Da capo*

*al segno*



See p. 20

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*Largo*

Ca = ra Spofa Amante cara Dove le = i Dove le = i

Deh ritorna a' pianti miei cara Spofa Amante

cara Dove lei ritorna ritorna a' pianti miei ca = = ra Spofa



*Deh ritorna* *Deh ritorna a' pianti miei cara Sposa Sposa cara*

*Dove lei Deh ritorna* *Dove lei dove lei Deh ritorna a' pianti miei*

*Ritorna a' pianti miei Deh ritorna Deh ritorna a' pianti miei*

*i*



*Presto*

del vostro erebo sull' ara colla face del mio Regno io visfido colla

face del mio Regno io visfido o Spi-ri re=i colla face del mio Regno del vos,

ho erebo sull' ara io visfido io visfido o Spi-ri re=i o Spi-ri re=i

*Da Capo*



*Sgombra dall'ani - ma tutto il timor*

*più non ti palpi - ti dubbioso il cor riposa e cre - dimi ch'io son fedel*

*Sgombra dall'ani - ma tutto il timor più non ti palpi - ti dubbioso il cor*

*ripo - sa e credimi ch'io son fedel = riposa e credimi ch'io son fedel*



Seal mio regnante Seal Dover mio per un is - tan - te mancar

sio con me si vendi = chi Regnato il ciel con me si ven - di = chi

Regna = = = = = To il Ciel con me si vendi = chi

Regnato il Ciel Da Capo al segno





Allegro

The first system of musical notation consists of four staves. The top two staves contain a vocal melody in G major, starting with a half note G4, followed by eighth and sixteenth notes. The bottom two staves are empty, with the tempo marking "Allegro" written in the first staff.The second system of musical notation consists of four staves. The top two staves contain a vocal melody in G major, with lyrics written below. The bottom two staves contain a piano accompaniment in G major, featuring a steady eighth-note pattern in the right hand and a bass line in the left hand.

Chio lasci mai d'a

la = sciar

mare il caro mio tesoro no' non lo dei sperare no' non lo dei sperare la sciar





Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are in Italian and include the phrase "lasciar nol posso".

*lasciar nol posso*

*lasci mai d'amare il caro mio tesoro no' non lo dei sperare no' non lo dei sperare la*

*ciar*



lasciar nol posso no' no' no' no' lasciar nol posso

li vago il caro bene li

crin d'oro  
bello è il suo ciin d'oro che fa' dolci le pene che fa' dolci le pene al cor commosso li va =





Handwritten musical score on a single page, featuring a grand staff with treble and bass clefs. The music is written in a single system, with lyrics in Italian. The score includes a repeat sign and a "Da Capo" instruction.

The lyrics are: *go li ca che fa dolci le pene al*

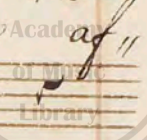
The score concludes with the instruction: *Da Capo*

Below the main staff, there are several empty staves, suggesting a continuation of the piece on the next page.



Andante

Figli d'un bel valore



affetti del mio core vedrete su quel no = no Star l'idol mio con me Figli d'un bel va

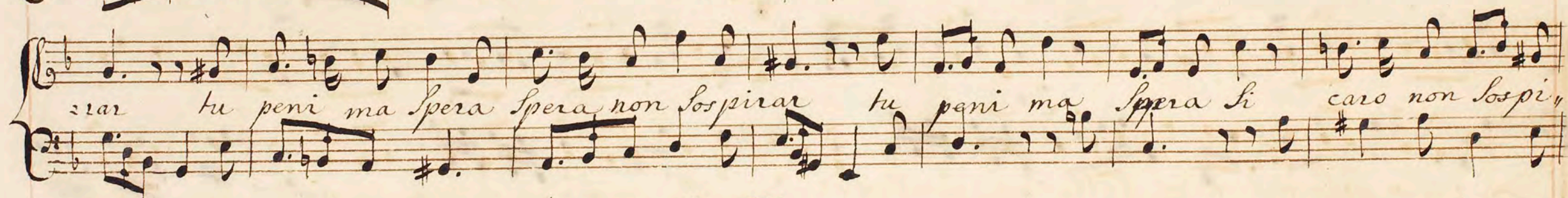
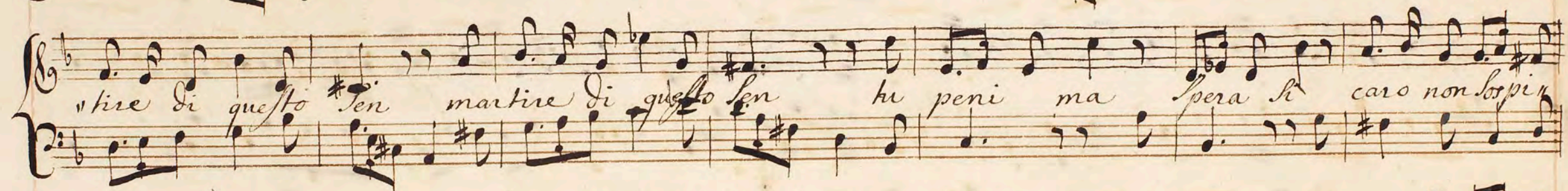
lore affetti del mio core affetti del mio core vedrete su quel no = no ve

vedrete Star l'idol mio con me vedrete su quel hono vedrete Star l'idol mio con me

Sola a regnare io sono e mio di Tiro il loglio e quello sol chio voglio quel

lo è di Tiro il re e quello sol chio voglio chio voglio quello è di Tiro il re di Tiro il re Da Capo







*Andante Lento**Amoro = sa far = fallet = ta farfalletta**Amoro = sa farfallet = ta farfalletta**nella fiamma che m'alletta che m'alletta**ander voglio an ch'io le piume an ch'io le**pin = me**Amoro = sa farfalletta farfalletta nella*



fiamma che m'alletta Amoro = sa farfallet = ta arde vog = lio an ch'io le piu'

= me an ch'io le piu = me

e piu lento ch'il mio leno arde piu ma gode meno

gode me = no per ch'un ombra un ombra e il suo = bel lu = me arde



*più ma gode meno gode me = no per ch'un ombra un om = bra è il Tuo bel =*

*lu = me è il suo bel lu = me*

*Alapo*  
*Amo al legno*





Handwritten musical score on aged paper, featuring multiple staves with musical notation and Italian lyrics. The tempo marking *Andante* is visible in the upper left. The lyrics are written in cursive script.

*Andante*

*Io sento al cor tormento e pure un non so che visto*

*Io sento al cor tormento, e pure un non so*

*to-ra calma*

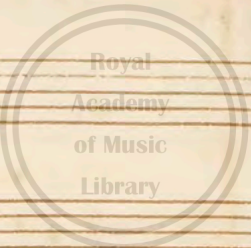


Handwritten musical score on page 231, featuring vocal and piano parts. The lyrics are in Italian. The score is written on ten staves, with the vocal line on the upper staves and the piano accompaniment on the lower staves. The lyrics are: "che i sto = ra Palma e pure un non so' che i sto = ra Palma" and "Se questa è la speranza che fida in me l'auanza sperar voglio mercè contenti e cal".

che i sto = ra Palma e pure un non so' che i sto = ra Palma

Se questa è la speranza che fida in me l'auanza sperar voglio mercè contenti e cal





Handwritten musical score for voice and piano. The vocal line includes the lyrics: *= ma sperar voglio mercè contentie cal = ma*. The piano accompaniment features a complex rhythmic pattern. The section concludes with the instruction *Da Capo*.

Handwritten musical score for voice and piano. The tempo is marked *Largo*. The vocal line includes the lyrics: *E vano e' vano ogni pensiero di*. The piano accompaniment features a complex rhythmic pattern.



*togliere dal sen Limago del mio ben che tanto brama che tanto brama*

*e vano ogni pensiero di togliere dal sen Limago del mio ben che tan*

*to bramo di togliere dal sen Limago del mio ben che tanto*

*bra = = = = = mo che tanto bramo*



Handwritten musical score on page 233b, featuring vocal and piano parts. The score is written in a single system with multiple staves. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are in Italian, and the music is in a minor key with a common time signature.

*che tanto bra = = = = = mo che tanto bra*

*mo*

*L'alma con duolo fiero Spirar potio Languendo*

*L'alma con duolo fiero Spirar potio Languendo e*



*pu dirò morendo Io amo Io amo e pu dirò morendo Io a*

*mo Io amo Io amo*

*Da Capo*



See ante. duplicate, 48, 212 -

*Vivace*

Cara si ch'ognor sarà del mio ben la rimembranza lo u-

= membianza cara si ch'ognor sarà del mio ben la rimembran = = = =

= za la rimembranza del mio ben la rimembran = = = = za la rimembran,

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*za*

*Nel mio cor costante e fido vive il foco di Cupi = do ben che'e*

*morta ben che'e morta la speran = za vive il foco di Cupi = do ben che'e mor =*

*ta la speran = za*

*Da Capo*





Handwritten musical score on five systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking *Allegro* is written in the second system. The lyrics are written below the staves, with some words underlined. The score is written in a cursive, handwritten style.

*Allegro*

Col val = or col,,

la vir = tù or si va = da ahi = on far = = = a hion = far col va

lor colla vir = tù or si vada ahi = on far a hi on far = = =



or si vada a hion far a hi-on far

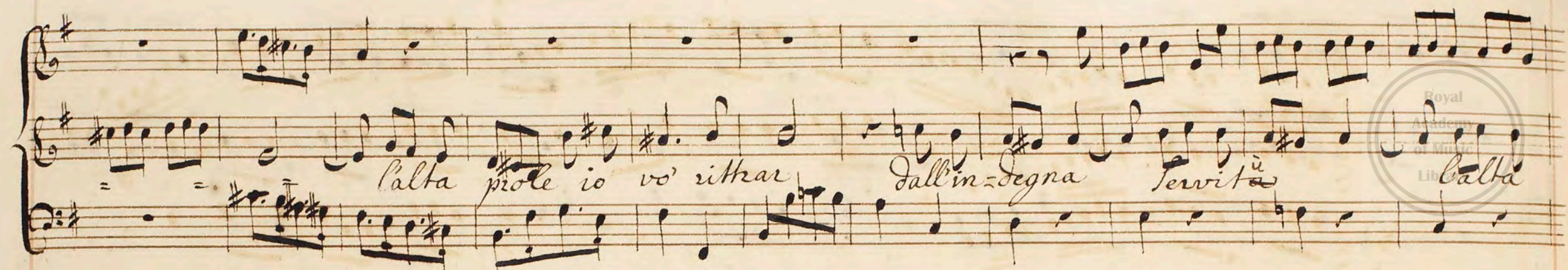
or si vada a hion far

dall'in-degna servi-tà

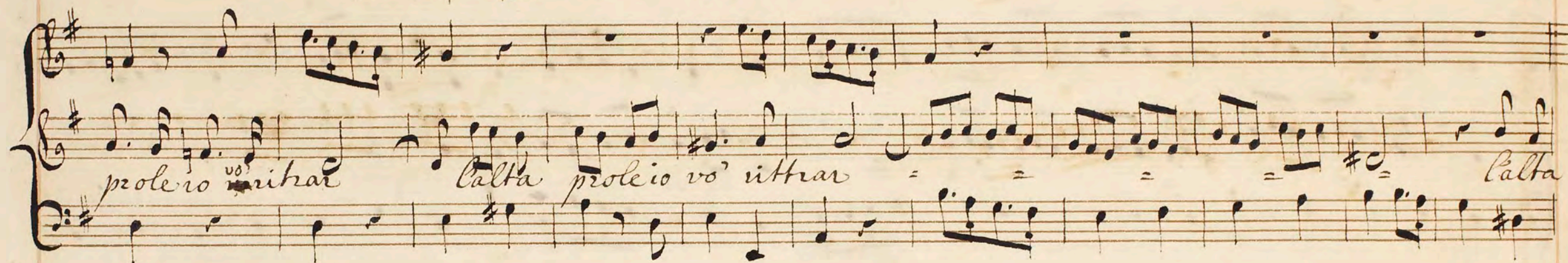
alta prole io vo' ritthar io vo' ritthar



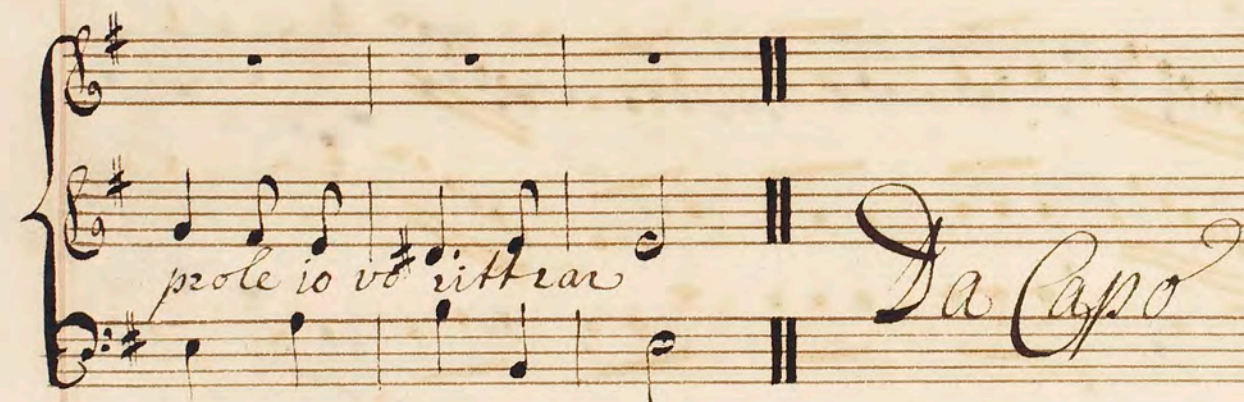
*Calta prole io vo' ihtar dall'in-degna Terwita Calta*



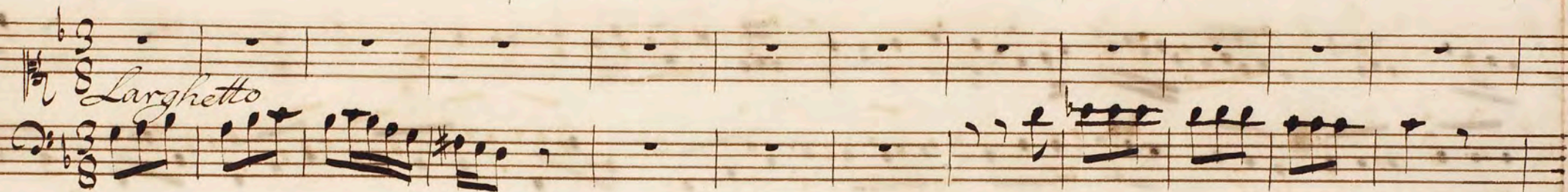
*prole io vo' ihtar Calta prole io vo' ihtar Calta*



*prole io vo' ihtar Da Capo*









Handwritten musical score for the first system. It consists of five staves. The top four staves are grouped by a brace on the left, representing a vocal quartet. The bottom staff is the piano accompaniment. The lyrics are written below the piano staff. A watermark for the Royal Academy of Music Library is visible in the upper right corner.

te baffetto baffet = = to e Camor? voi d'un

Handwritten musical score for the second system, continuing the vocal and piano parts from the first system. It also consists of five staves with the same vocal quartet and piano accompaniment structure. The lyrics continue below the piano staff.

figlio tanto misero d'un amante così tenero vendica



Handwritten musical score for the first system. It consists of four staves. The top two staves are for a vocal part, and the bottom two are for a piano accompaniment. The piano part features a dense, rapid sixteenth-note pattern in the right hand. The lyrics "te Caffetto Caffetto Dun" are written below the piano part.

te Caffetto Caffetto Dun

Handwritten musical score for the second system. It consists of four staves. The top two staves are for a vocal part, and the bottom two are for a piano accompaniment. The piano part features a dense, rapid sixteenth-note pattern in the right hand. The lyrics "figlio Dun Amante cosi misero ei tenero voi vendicate Caffet" are written below the piano part.

figlio Dun Amante cosi misero ei tenero voi vendicate Caffet



Handwritten musical score for a vocal and instrumental ensemble. The system consists of five staves. The top two staves are for a vocal part, likely Soprano and Alto, with a treble clef and a key signature of one sharp (F#). The bottom three staves are for a keyboard or lute part, with a bass clef and a key signature of one sharp. The lyrics are written in a cursive hand below the bottom staff.

to Caffetto e Camor Caffet = = to e Camor.

Handwritten musical score for a vocal and instrumental ensemble. The system consists of five staves. The top two staves are for a vocal part, likely Soprano and Alto, with a treble clef and a key signature of one sharp (F#). The bottom three staves are for a keyboard or lute part, with a bass clef and a key signature of one sharp. The lyrics are written in a cursive hand below the bottom staff.

Tutti chiama i vostri folgori tutti affretta i vostri fulmini



Handwritten musical score for the first system. It consists of five staves. The top four staves are for voices (Soprano, Alto, Tenor, Bass) and the bottom staff is for keyboard accompaniment. The music is in a minor key with a common time signature. The keyboard part features dense, rapid sixteenth-note passages. The lyrics "la baldan" are written under the first vocal staff, and "za Dun" is written under the last vocal staff.

la baldan

za Dun

Handwritten musical score for the second system. It continues the vocal and keyboard parts from the first system. The keyboard part has some rests. The lyrics are: "reo tradi: tor", "Tutti chiama i vostri folgori", "tutti affretta i vostri fulmini", and "Ca baldan".

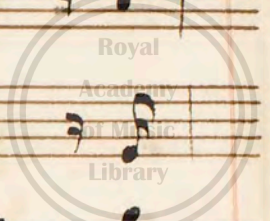
reo tradi: tor

Tutti chiama i vostri folgori

tutti affretta i vostri fulmini

Ca baldan





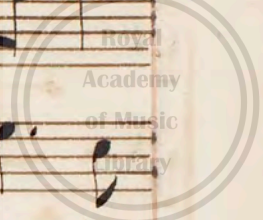
Handwritten musical score on a single system with five staves. The first two staves are treble clef, the third is bass clef, and the last two are treble clef. The music is written in a historical style with various note values and rests. The lyrics "Da un reo tra ditor d'un" are written below the fourth staff.

Handwritten musical score on a single system with five staves. The first two staves are treble clef, the third is bass clef, and the last two are treble clef. The music is written in a historical style with various note values and rests. The lyrics "reo traditor." are written below the fourth staff.

*Da Capo*

*Da Capo. Am*





*Largo*

Handwritten musical score for the first system, consisting of five staves. The notation includes various note values, rests, and accidentals. The tempo marking *Largo* is written in a large, elegant script across the first two staves.

*Largo*

Handwritten musical score for the second system, consisting of five staves. The notation continues with various note values and rests. The tempo marking *Largo* is repeated across the first two staves. The system concludes with the lyrics "Sagri numi" written in a cursive hand.



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*tutti*

*piano*

Di = fen = de = te del mio figlio ch'è innocente Priala

*for:* *piano*

fama e poi e poi la vita lagri numi difende te



*Del mio figlio - ch'è innocente pri la fama e poi e poi la vita e poi e poi la vi - ta*

*pri la fa - ma e poi e poi la vi -*



*for:*

*ta*

*Tutti*

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*Giusti*

*quieta siete = e non vorrete non vorrete*

*nechio*



*pera ingiusta-mente nè ch'io sia con lui tradita con lui tradi-ta con lui tradi,,*

*ta nè chei pera ingiustamente nè ch'io sia con lui tradita con lui tradi-ta.*

*Da Capo al segno*



*Allegro*

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*Vanne Lorella ingrata vanne e rapiscia morte, quel barbaro consorte, quel barbaro consorte che*

*te tradisce ancor*

*Vanne Lorella ingrata*

*Vanne e rapiscia morte quel*

*barbaro consorte quel bar = baro consorte che te tradisce an =*





*vanne Vanne Lorella ingrata vanne e rapiscia morte quel barbaro consorte quel bar-*

*baro consorte che te tradisce ancor*

*le mi vedrai morire e ne sapra gioire, quel*



Handwritten musical score for voice and piano, first system. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: *tuo spietato cor = quel tuo spietato cor, se mi vedrai morire, e ne saprai gioire quel tuo spietato cor*. The music is in a key with one sharp (F#) and a common time signature (C). A circular library stamp is visible in the upper right corner.

Handwritten musical score for voice and piano, second system. The vocal line continues with the lyrics: *quel tuo spietato cor, quel tuo spietato cor*. The piano accompaniment features a prominent arpeggiated figure. The system concludes with a double bar line and the word *Da capo* written in a large, decorative script.

Handwritten musical score for piano, third system. The tempo is marked *Andante*. The music is in a key with two sharps (F# and C#) and a common time signature (C). The piano part consists of two staves, with the right hand playing a complex, arpeggiated texture and the left hand providing a steady bass line.



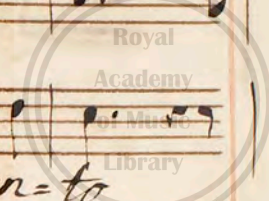
*La sorte il ciel = amor, prome = tono al tuo cor gioia e contento gio =*

*ia e conten = to e contento La sorte il ciel amor promettono al tuo*

*cor promettono al tuo cor gioia e contento gio = ia e conten*

*to gioia e conten = to prometo = no al tuo cor*





*gioia e conten- to gioia e conten- to*

*Es =*

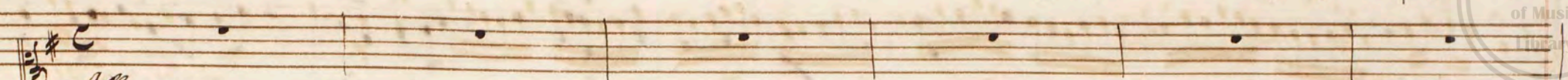
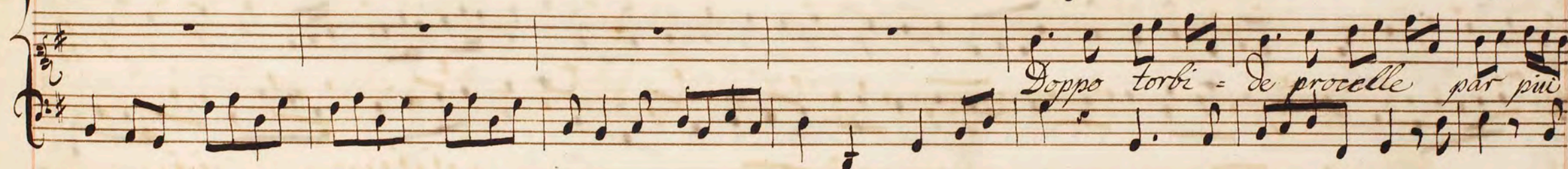
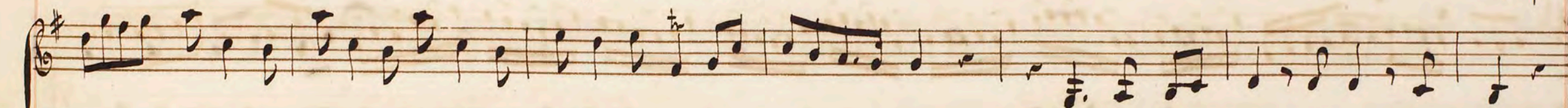
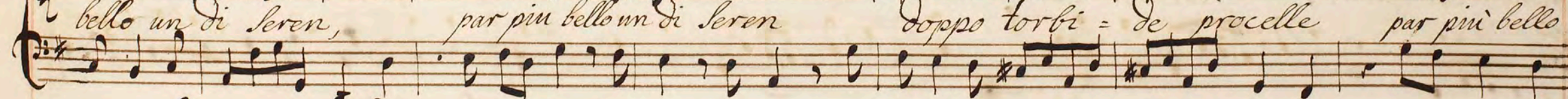
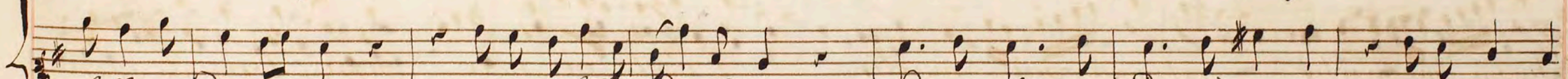
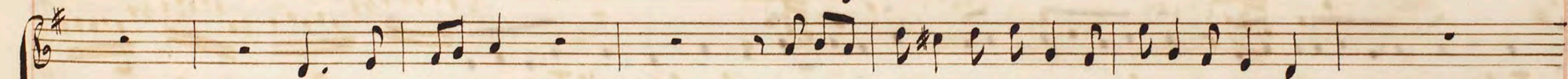
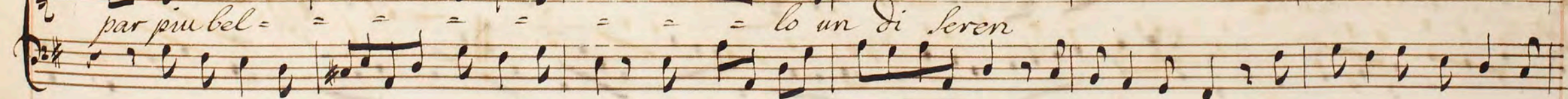
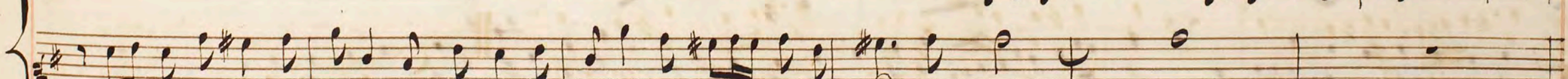
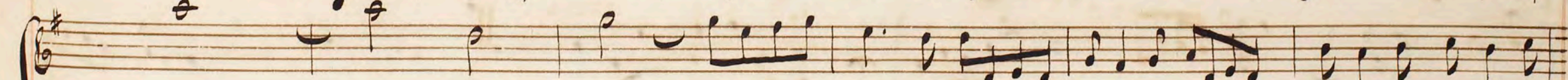
*tingui ogni martir estingui ogni martir e vinto dal gioir fugga il tormento fugga*

*fugga il tormento e vinto dal gioir fugga il tormento*

*Da Capo*



Sandal

*Allegro**Doppo torbi = de procelle par piu**bello un di seren, par piu bello un di seren Doppo torbi = de procelle par piu bello**par piu bel = = = = = lo un di seren*



Doppo torbi de - procelle par piu bello par piu bel = = = lo

par piu bello par piu bel = = = lo u di se =

= ren. un di seren. par piu bel = = = lo par piu bel = = =

= lo un di seren par piu bel = un di seren.



*Lon piu luci de le Stelle alla notte oscura in sen. alla*

*notte oscura in sen Lon piu luci de le*

*Stelle alla notte oscura in sen alla notte oscura in sen.*

*Da Capo*



*Adagio*

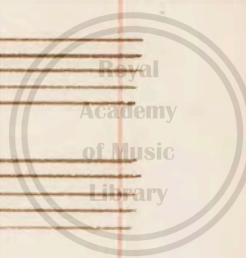
*Quando*

mai spietata sorte spietata sorte finira l'alma a penar quando mai

quando mia spietata sorte finira l'alma a penar spietata sorte quando mai

finira finira l'alma a penar fini





*Calma a penar.*

Handwritten musical notation on three staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The middle staff begins with a bass clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines. The text "Calma a penar." is written in cursive across the middle of the first staff.



# Cantata

*Happier the Man, happier the Man of Mortals happiest he whose quiet Mind from vain desires is*

*free; whom neither Hopes deceive, nor Tears torment but lives at Peace within himself content in thought or*

*act accountable to none but to himself and to the Gods. — a — lone*

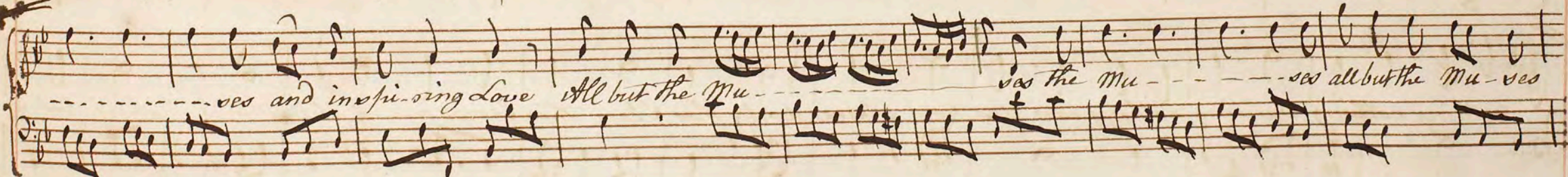
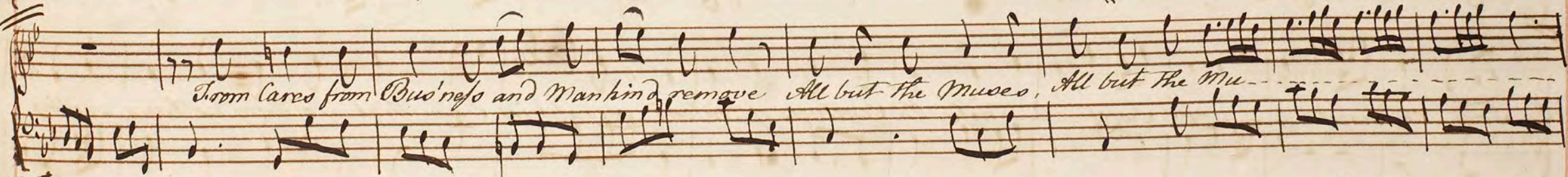
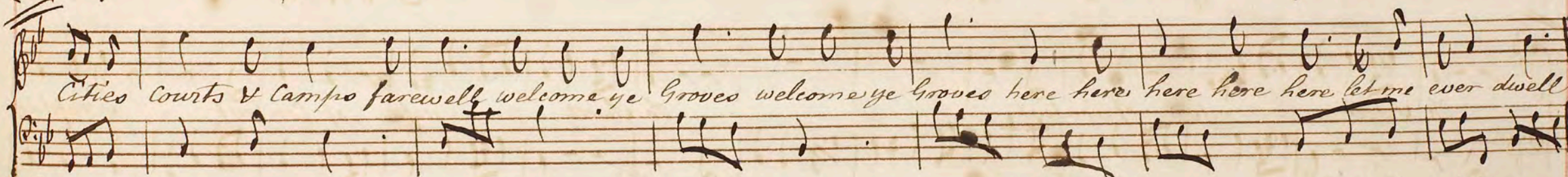
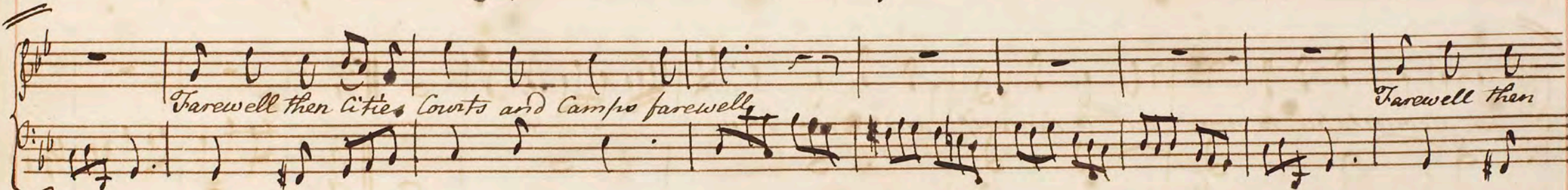
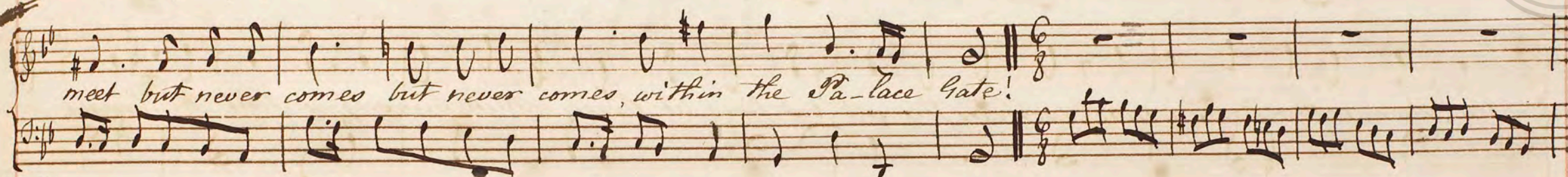
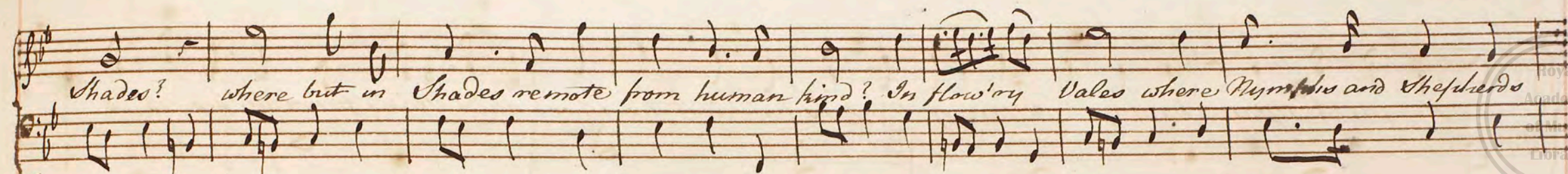
*Oh Sweet — — — nefs of Content Oh Sweet — — — nefs of Content seraphic*

*Joy! Oh Sweet — — — nefs Sweet — — — nefs, Oh Sweetnefs of Content seraphic Joy that nothing nothing wanting*

*nothing nothing wanting nothing can des-troy! where dwells this Peace this Freedom of the Mind? where but in*

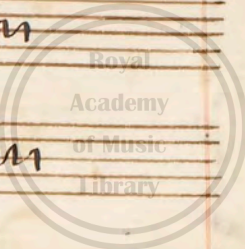
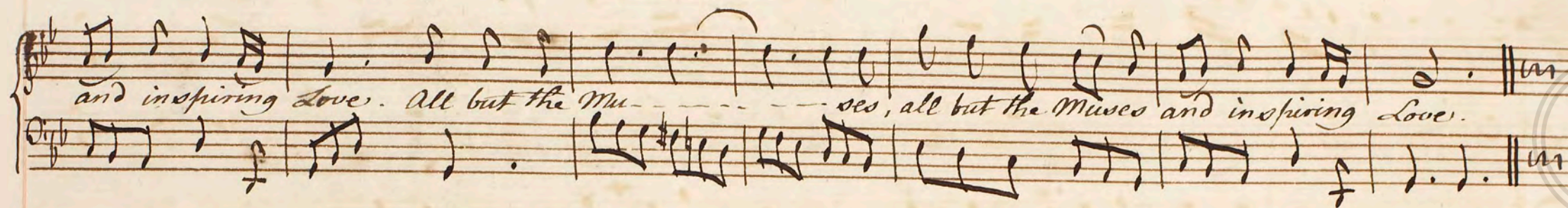








and inspiring Love. All but the Mu- ses, all but the Muses and inspiring Love.





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Non

*e si vago e bello il fior nel prato quanto e vago e gentile il suo bel Volto non*

*e si vago e bello il fior nel prato quanto e vago e gentile il suo bel vol = to*

*Nene si bello e va = go il*



fior nel prato quanto e vago e gentile quanto e vago e gentile il suo bel volto quanto e vago e gen'

fior quanto e vago e gentile il suo bel volto il suo bel Volto

Dun fiore il pregio a quello solo vien dato ma tutto un vago a'

aprile ma tutto un vago aprile e in te raccolto e in te raccolto Non e si vago e al legno.

Da Capo



*Lento e piano*

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*Dolce fogno deh le por te sol cima*

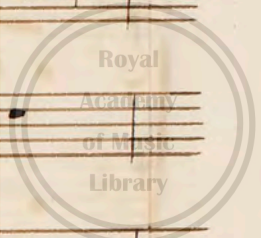




Handwritten musical score for a vocal and piano ensemble. The system consists of five staves. The vocal line (soprano) is on the top staff, and the piano accompaniment is on the bottom three staves. The lyrics are written in Italian: "gi: ne del vero la Conforta dille pur che son fedel". The music is in a minor key, indicated by one flat in the key signature.

Continuation of the handwritten musical score. This system also consists of five staves, with the vocal line on the top staff and piano accompaniment on the bottom three staves. The lyrics continue: "che son fedel dolce sogno deh le". The musical notation includes various note values, rests, and dynamic markings.





Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: *porta sol l'immagine del vero la conforta dolce dolce log*

Handwritten musical score for the second system, continuing the vocal and piano parts. The lyrics are: *no dille pur che son fedel che son fe*





Handwritten musical score on five staves. The first four staves contain instrumental notation. The fifth staff features a vocal line with the lyrics "del = che son fedel" written in cursive below the notes.

Handwritten musical score on five staves. The first four staves contain instrumental notation. The fifth staff features a vocal line with the lyrics "a begl'occhi della mente fa veder che le quel" written in cursive below the notes.



Handwritten musical score for the first system. It consists of five staves. The top four staves are for a vocal part (soprano, alto, tenor, and bass) and the bottom staff is for the piano accompaniment. The lyrics are written below the piano staff.

core le quel core e'innocente il cor mio non e crudel

Handwritten musical score for the second system. It consists of five staves, continuing the vocal and piano parts from the first system. The lyrics are written below the piano staff.

no' le quel core e'innocente, il cor mio non e cru



Handwritten musical score for the first system. It consists of five staves. The top four staves are for a vocal part, and the bottom staff is for a piano accompaniment. The lyrics are written below the piano staff. The first staff of the piano part has a treble clef and a key signature of one sharp (F#). The lyrics are: *del* *no' non e' crudel il cor mio*

Handwritten musical score for the second system. It consists of five staves. The top four staves are for a vocal part, and the bottom staff is for a piano accompaniment. The lyrics are written below the piano staff. The first staff of the piano part has a treble clef and a key signature of one sharp (F#). The lyrics are: *non e' crudel non e' crudel.* The system ends with a repeat sign. The word *Ta Capo* is written in large, stylized letters to the right of the piano staff.



Le-ri = sol = vi abbondo narmi Tor-to rel = la scompag //

nata non so vi = ver senza te le risol = vi abbondo narmi Tor-to

vella scompag = nata non so viver senza = te senza te



non so viver senza te no' no' no' no' non so viver

senza te

e le pensi non a marmi fida più ma sventurata

l'ame-ro senza merce fida più ma sventurata l'a-mero

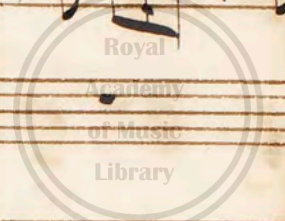
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*Pa = mero' t'a = mero Lenza merce*

*Le = ri* *Da Capo*





Handwritten musical score on aged paper, featuring multiple staves with musical notation and Italian lyrics. The score is written in 12/8 time, indicated by the '12' over the '8' in the first staff. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive hand below the staves.

*Fier destin di che ben ama*

*Fier destin di che ben ama non po''*

*teral tuo diletto die mia vita io per te mo = 20*



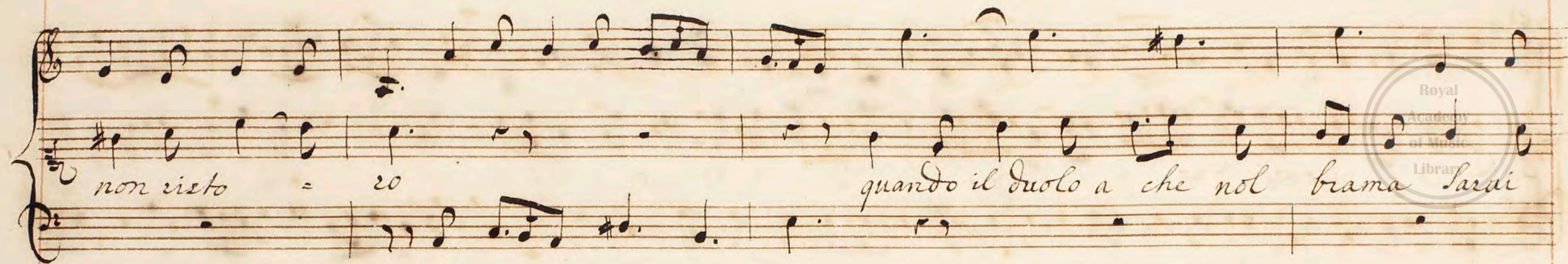
no poterai tuo diletto dir mia Vi = ta io perte mo = ro io io perte. moro perte

io perte moro dir mia Vita io perte mo = ro

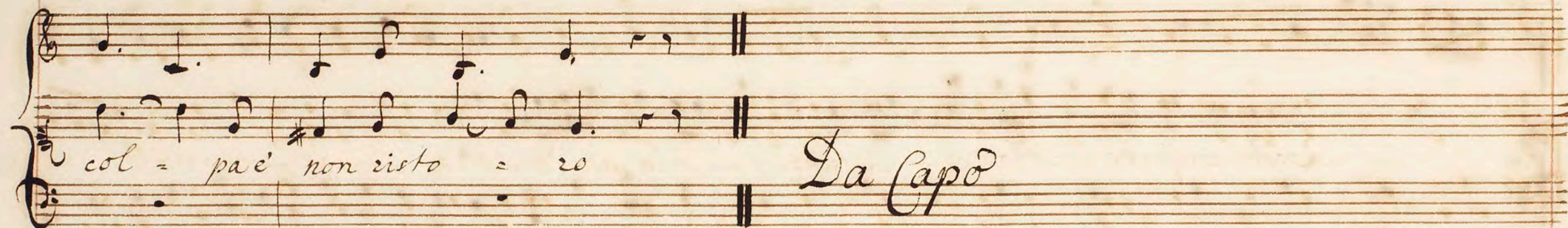
pur si taccia, il chiuso affetto quando il duolo a chi nol brama sarai col = pae



non risto = 20 quando il duolo a che nol brama larai



col = pa e' non risto = 20 Da Capo



Questo conforto solo avanza al mio gran





*Duolo al mio gran duo*

*Questo conforto Solo Avanza al mio gran duolo Avanza al mio mar to*

*20 al mio mar to 20 Avanza al mio Mar to al mio gran*

*duo*



*E = tutta la mia fe' Anima mia per = te*

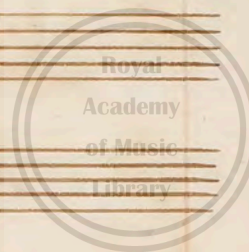
*Anima mio per = te guardomi guardomi ch'io mo = ro Anima mia per =*

*= te guardomi ch'io mo = ro ch'io mo = ro*

*Da Capo*



# Cantata A Voce Solà



Per due vaghe pupille che d'azzurro Co.  
 lor Smalto Natura, ha mille fiamme e mille vive il mio Cor sempiterna ar  
 Lura E solo in vagheggiar Lumi Li belli haggio i miei dì contenti  
 ben-chè <sup>immerso</sup> i mezzo nel Mar de' miei tormen ti *Segue*



*Amoroso*

No' che non viddi mai


No' che non viddi mai Luci più belle no'

più belle luci no' di voi miei Lumi - no' no' no' che non viddi mai

Luci più belle no' di voi miei Lu - mi

lumi nosi rai di luci così vaghe di luci così vaghe = im,,

prima = no le piaghe im = prima = no le piaghe Ancor ai Nu - mi di Luci così





Da  
Capo

raghe imprima no le piaghe imprima no le piaghe ancor ai Nu-mi No' che non viddi

43

A-gl'azzuri ani-mati di quest' Occhi Amorosi di fis.

fare i tuoi Sguardi al cun non ozi Poi-chè solg al mio Core Cu.

spido diede in sorte dal Ciel d'occhi sì belli haver la Mor-te

im, Ond' io - di quel colore Le son geloso Amante mera-uiglia non

cofi fia poi-chè è legno il huchin di gelosia segue



Allegro

Non ge-lososo e

da due Stelle fiere piu quanto piu belle

Non-ge-lososo e da due Stelle fiere piu quanto piu belle fulmi na

to fulmi-na

to fulmi-nato io vuo' morir Io

vo morir Io vuo' morir Io vuo' morir fulmi-na

to fulminato io vuo' morir



*Ben-chè fabria me-di duolo uagheg-giarle io uog-lio Solo*

*ne-mi cu=ro di Languir uagheg-giaile io uoglio Solo ne-mi cu=ro*

*di Languir ne-mi cu=ro di Languir Ton ge-*

*Da Capo e Fine*



cf. 25. Wm-pat

Handwritten musical notation on three staves. The first two staves are treble clef, and the third is bass clef. The time signature is 12/8. The lyrics are: *Se voi m'abbando-nate io non v'acuso nò L'ab*

Handwritten musical notation on three staves. The first two staves are treble clef, and the third is bass clef. The lyrics are: *bra amo-rofe di me mi Lagnero mi Lagnero che non vi so piacer = che*

Handwritten musical notation on three staves. The first two staves are treble clef, and the third is bass clef. The lyrics are: *non vi so piacer di me mi Lagnero che non vi so piacer L'ab*

Handwritten musical notation on three staves. The first two staves are treble clef, and the third is bass clef. The lyrics are: *bra amo-rofe Se voi m'abbandonate me Lagnero di me che non vi so piacer*





Handwritten musical score on five systems of grand staves. The lyrics are written in Italian cursive below the staves.

System 1:  
Di me mi Lagnero' mi Lagnero' di me che non vifo piacer che non vifo piacer

System 2:  
Ve Drache mi Degnate e v'amero sedel Luci veggio

System 3:  
se Le debbo esser crudel esser crudel Laro col mio pensier

System 4:  
debbo esser crudel esser crudel Laro col mio pensier Laro col mio pensier

System 5:  
Capo







# Hautbois Solo

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*Adagio*

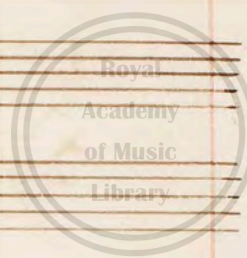
A handwritten musical score for a Hautbois Solo, marked Adagio. The score is written on ten staves, with the first six staves containing musical notation and the last four staves being empty. The notation includes treble and bass clefs, a common time signature (C), and various musical notes, rests, and ornaments. The paper is aged and shows some staining.



*Allegro*

Handwritten musical score for a piece in 2/4 time, marked *Allegro*. The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various musical symbols such as notes, rests, and bar lines. The music features a mix of eighth and sixteenth notes, often beamed together in groups. The first system begins with a treble staff containing a melodic line and a bass staff with a supporting line. The subsequent systems continue this pattern, with the final system concluding with a double bar line and repeat dots on both staves. A faint circular watermark is visible in the upper right quadrant of the page.





*Largo*

A handwritten musical score on aged paper, featuring three systems of music. The first system is marked "Largo" and is in 3/4 time with a key signature of one flat. It consists of a treble staff with a melodic line and a bass staff with a more active, rhythmic accompaniment. The second system continues the melody in the treble and the accompaniment in the bass. The third system concludes the piece with a final cadence in both staves. The notation is clear and legible, with some ink bleed-through from the reverse side of the page.



*Siciliana*



Handwritten musical score for a piece titled "Siciliana". The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring a treble clef and a key signature of one flat (B-flat). The first system begins with a treble clef and a key signature of one flat. The notation includes various note values, rests, and bar lines. The piece concludes with a double bar line and repeat signs at the end of the fifth system.



# A Giulio Cesare

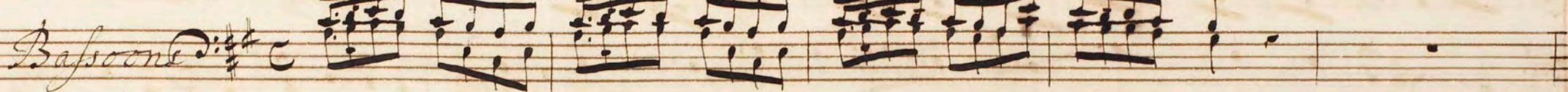
Sg.<sup>o</sup> Lenesino

291

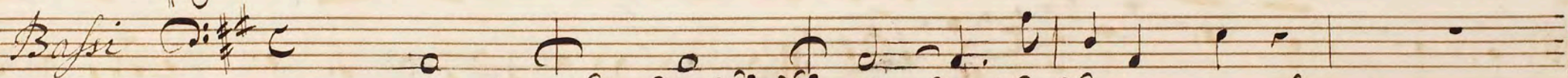
Viol: 1<sup>mo</sup> 

Viol: 2<sup>do</sup> 

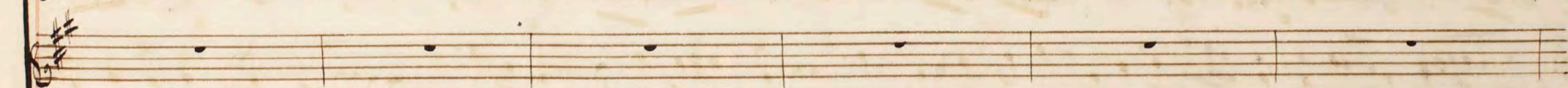
Tenore 

Bassoone 

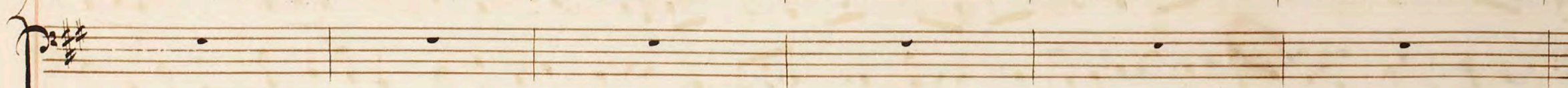
Voi: 

Bassi 















*tutti*

*Se in fiori to a-me-no prato L'angel =*

*Solo*

*= lin tra fiori e fronde linasconde le piu gra = to*

Royal Academy of Music Library



fa piu grato il suo cantar

fa piu gra

il suo cantar

fa piu grato il suo can

The musical score is written on ten staves. The first system consists of three staves: a vocal line with lyrics, and two piano accompaniment staves. The second system also consists of three staves: a vocal line with lyrics, and two piano accompaniment staves. The third system consists of three staves: a vocal line with lyrics, and two piano accompaniment staves. The fourth system consists of three staves: a vocal line with lyrics, and two piano accompaniment staves. The fifth system consists of three staves: a vocal line with lyrics, and two piano accompaniment staves. The sixth system consists of three staves: a vocal line with lyrics, and two piano accompaniment staves. The seventh system consists of three staves: a vocal line with lyrics, and two piano accompaniment staves. The eighth system consists of three staves: a vocal line with lyrics, and two piano accompaniment staves. The ninth system consists of three staves: a vocal line with lyrics, and two piano accompaniment staves. The tenth system consists of three staves: a vocal line with lyrics, and two piano accompaniment staves.



*tutti*

*Soli* *Soli*

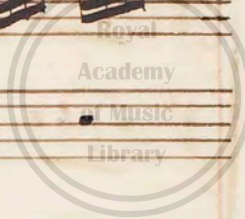
Academy of Music Library

*= tar*

*Sein fiorito ame = no pra = to*

*Lau = gellin = tra fio = rie fron = de li nas conde*





*Solo*

*fa piu gra = to = fa piu*

*grato il suo cantar*

*Sein fiorito ameno*

*prato*

*L'angel = lin tra fio =*

The musical score is written on ten staves. The first staff contains a melodic line with the word "Solo" written below it. The second staff is empty. The third staff is empty. The fourth staff contains a melodic line with the lyrics "fa piu gra = to = fa piu" written below it. The fifth staff contains a melodic line. The sixth staff is empty. The seventh staff is empty. The eighth staff contains a melodic line with the lyrics "grato il suo cantar" written below it. The ninth staff contains a melodic line with the lyrics "Sein fiorito ameno" written below it. The tenth staff contains a melodic line with the lyrics "prato L'angel = lin tra fio =" written below it.





Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics in Italian. The score is written in a historical style, likely from the 18th or 19th century.

The lyrics are:

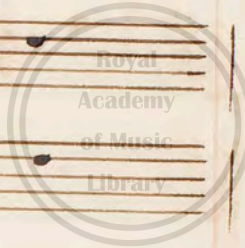
*rie fronde li nasconde fa piu grato il suo cantar fa piu gra - to il suo can =*

*tutti*

*Ada:*

*tar = fa piu grato il suo cantar*





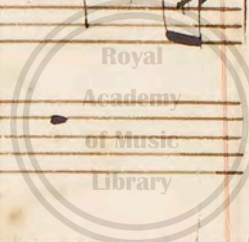
Handwritten musical score on ten staves, featuring vocal lines and piano accompaniment. The notation includes various musical symbols such as notes, rests, and clefs. The key signature is D major (two sharps). The lyrics are written in Italian and are integrated into the musical notation.

*Se = cosi Lidia vezzosa spiega ancor not =*

*Solo*

*Se canore piu graziosa fa ogni core in a = morar*





*tutti pia*

*Solo*

*fa ogni core in amorar piu graziosa fa ogni core ogni core in:*

*tutti pia*

*amorar fa ogni core in a - morar*

*Da Capo*

























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